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58 LOTT DR

THE ONE

BRITAIN'S BIGGEST & BEST AMIGA GAMES MAG

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PRESENTED WITH THE ONE - MAY 1992

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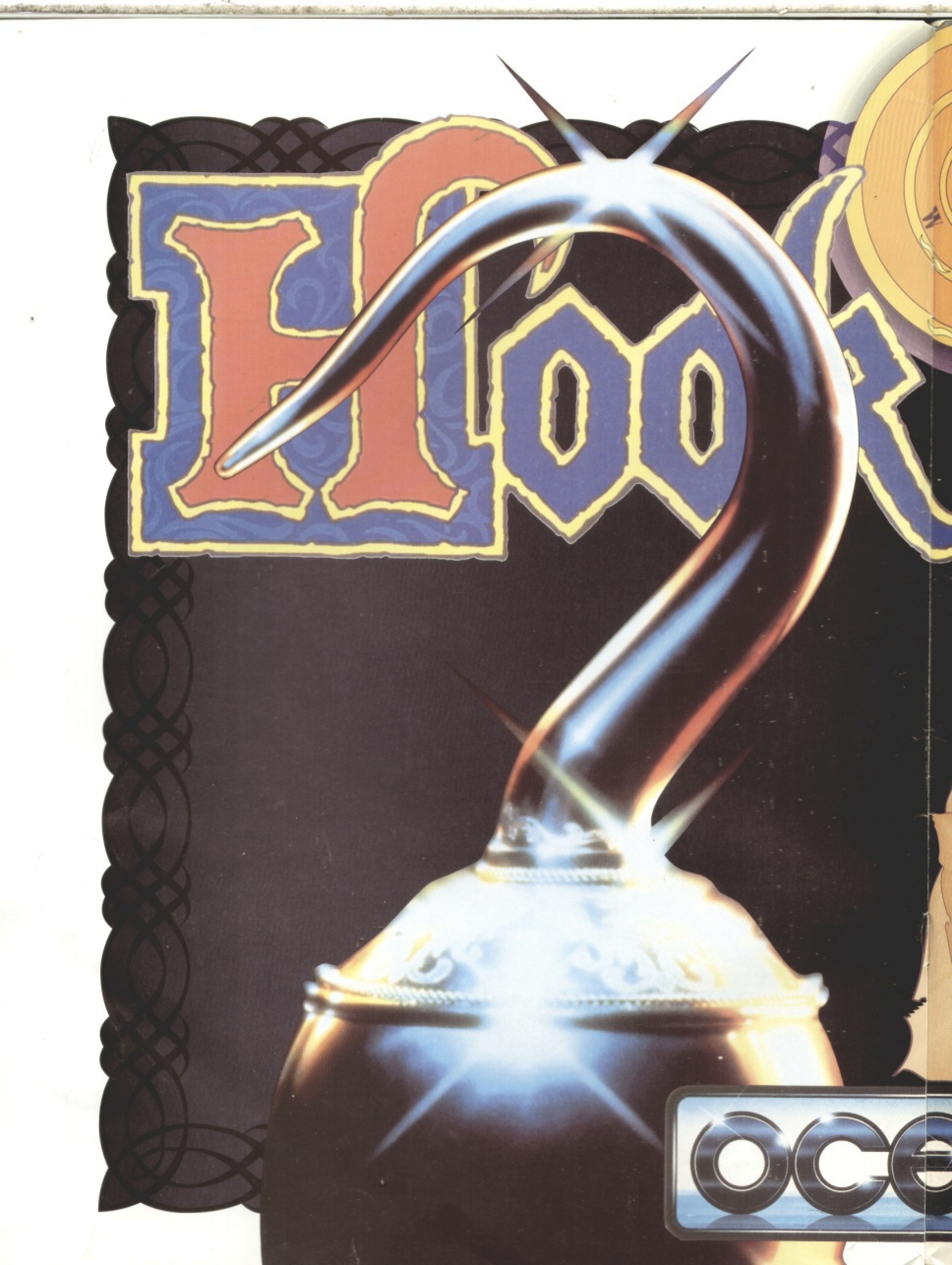
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Two disks full of hot demos, exclusive interactive thingies and top notch public domain! Don't waste time reading this. Get going!

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61 KILL ZONE
Our all-new 16-page tips pull-out kicks off in dazzling style with vital information on Heimdall, Willy Beamish, Robocop 3, Shadowlands, Alien Breed and many more!



99 JAGUAR COMP
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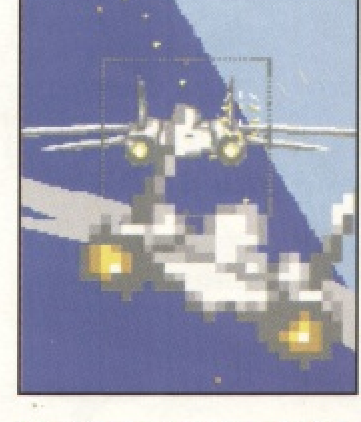
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Speaks for itself, don't you think?



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WHAT'S ALL THIS?!

You may very well ask. No matter whether this is the first copy of The One that you've ever read or you're an old hand, you'll probably have a lot of questions that need answering before you will be completely happy in - what we hope will be - your new home.

So let's get on with it. By the time you've finished the page, you should know exactly what we're doing and why we're doing it. If there's anything else you need to know, either drop us a line or give us a call.

Q. Why aren't you called The One for Amiga Games any more?

A. Because now only one magazine called The One will be on the shelves. The One for ST Games has now been incorporated into ST Action, so there's no need to differentiate between the two.

Q. So now The One only covers Amiga games?

A. Yup. 100% Amiga games.

Q. What's all this Incorporating ACE business on the cover?

A. The One is now produced by the team that brought you ACE Magazine. And we're bring ing some of the ideas that worked well on ACE with us. In particular, detailed tips and our rigorous reviewing style. So at this point, we'd like to say a hearty "Welcome" to all the ACE readers who are trying The One for the first time.

Q. What are you changing?

A. The reviews may look completely different, but the basic formula stays the same. We try to give you the best impression of what a game is like with an introduction, a conclusion and a series of carefully captioned pictures. Our scores will also be fair and, we suspect, more in line with your thinking than most other mags.

We know how important tips are, so each issue will contain a 16 page tips pullout, complete with a Q&A section.

We're also doing away with the Profiles section and replacing it with special interviews like this month's Magnificent Seven. They're simply more interesting.

And we're also including a big list of games at the back of the mag to make any software purchase decision just a bit easier.

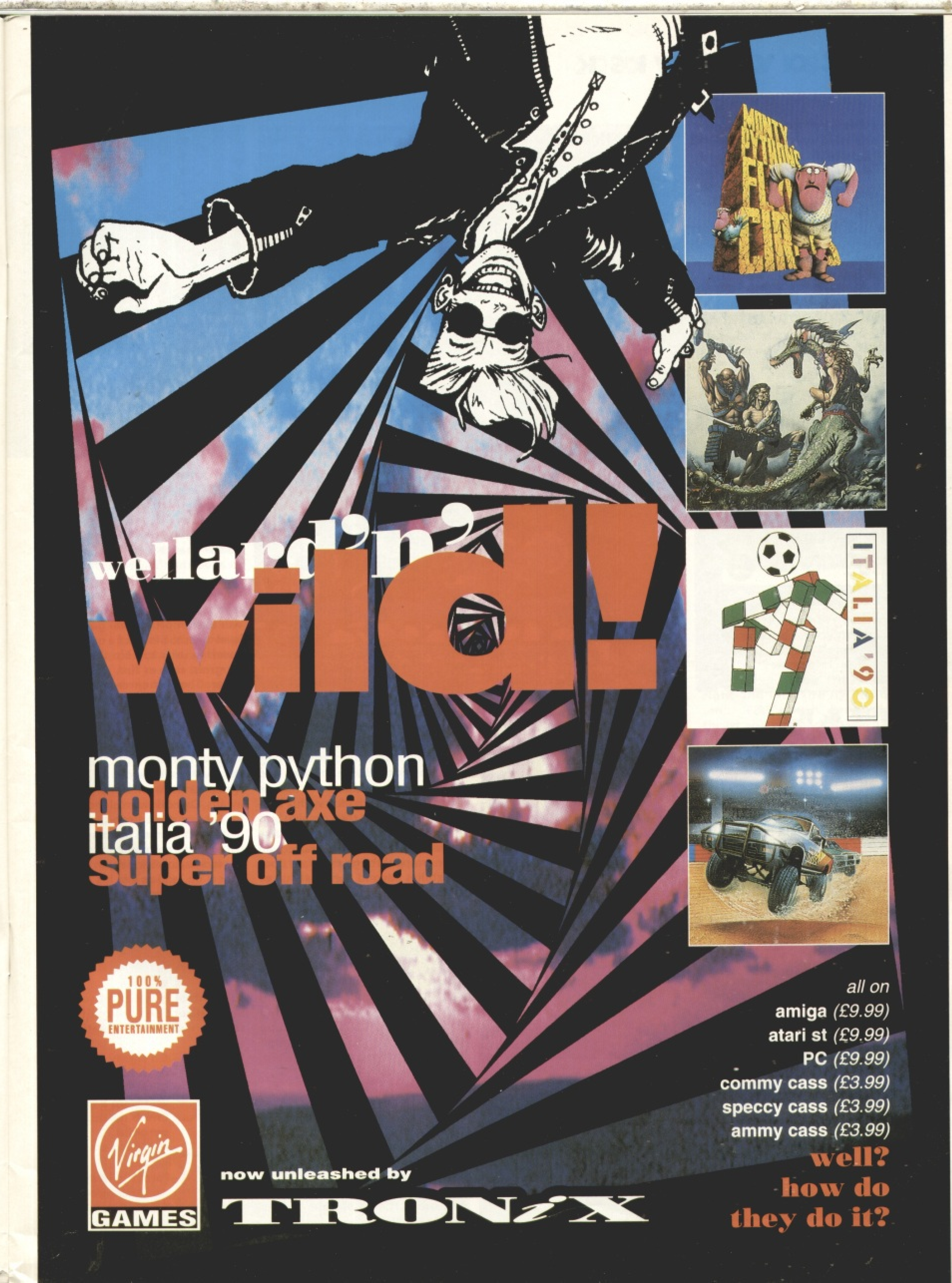
Q. I used to really trust The One for Amiga's opinions, but they seemed to rate the games they reviewed a little highly.

A. Yes. And it's a problem that we're addressing immediately. From now on, we're printing a breakdown of all the scores and what we mean when we give them on the Reviews Intro page (Page 41 in fact). So don't be surprised if games seem to be getting tougher scores. It's all perfectly fair and explained here.



We'd like to especially welcome ACE readers to the new mag. Since it's being put together by the team of ACE, you'll no doubt see traces of ACE in The One. With any luck, these will be only the best ideas and styles that we manage to bring to the new magazine. Unfortunately, the 6-page reviews won't be appearing - there are simply too many games to cover! But we still believe that we can deliver reviews of a quality and accuracy that no other magazine can. And more besides!

So that's enough trumpet-blowing. Let's get on with it!



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well? how do they do it?
Virgin GAMES
now unleashed by
TRONiX
ITALIA '90

My word! Not one but TWO deliciously-tasty coverdisks this month! While most magazines would be quite content to present you with our Disk A (boasting, as it does, EXCLUSIVE fully-playable demos of Fire & Ice and The Humans plus a terrific trio of PD games), we at The One believe in giving you more. Much more. You'll see what we mean when you load Disk B and discover our revolutionary new disk concept - Interactive Work In Progresses! You won't believe your eyes!

DISK A





FIRE & ICE (Renegade/Graftgold)

Can you believe it? Andrew Braybrook's done it yet again! Not content with writing some of the best games ever to grace the C64 (the Amiga's 8-bit grandad) and the supremely-excellent Paradroid 90, he's now come up with Fire and Ice, a game that topples Rainbow Islands - another Braybrook product, don't ya just know it - from its lofty position as the best Amiga game ever (© Amiga Power ad nauseum).

Well that's what I think, anyway. Why not find out for yourself by playing this EXCLUSIVE complete level from the game? Set in Bonnie Scotland, you (the one with the big nose and the bushy tail) have to scoot around searching for the six parts of a magic key. Each key part is held by one of the meanies and the only way you can get at them is by freezing each baddy with a couple of ice balls and then running into them to smash them. Once you've got all six parts you must make good your escape through the giant door which lies beyond the moat full of crocodiles.

On your travels try and pick up all the items for mucho bonus points, shoot likely spots to reveal hidden ice blocks containing power-up icons and plunder oak chests for big rewards. In particular keep an eye out for a little puppy - if you find him he'll follow you around and help you. Clever-clogs types can try and get the puppy to go through the exit door for a massive reward. Have fun!





INSTRUCTIONS

Run, jump, crouch and fire using the joystick. Hold down FIRE to use a special weapon (assuming you picked up a power-up icon). Crouch and hold down FIRE to release an snow bomb (if you've got one). It's as simple and as fun as that!



THE HUMANS (Mirage)

Yabba-dabba-doo! Yes, here it is - your chance to sample the Neanderthal nonsense that is The Humans, coming soon from new boys Mirage. This is just a small taster of the forty-plus levels that will make up the final game. Each level takes the form of a quest to discover an item to help the Humans progress, such as fire, a wheel or a spear. These then crop up in the later levels and can be used to solve the new and harder problems.

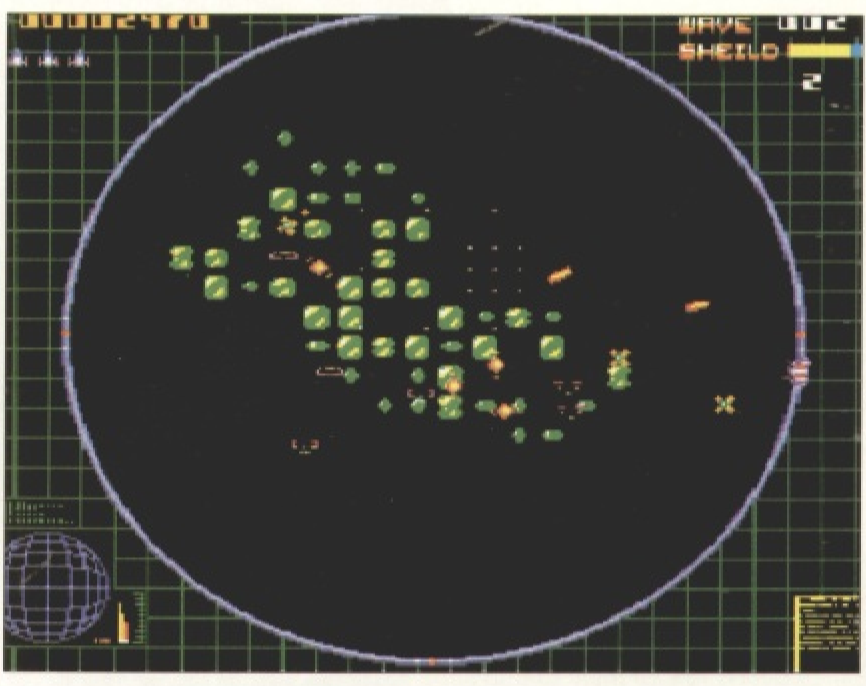
The aim of this demo level is simple: use your gang of eight kooky kavemen to get to the top-right of the level where a copy of The One, that essential evolutionary booster, awaits. One caveman alone can't do it - you've got to coordinate your geezers as a team, building Human pyramids to get them up to precarious ledges, lowering ropes to let the others up, and so on. It's a bit like those Army assault courses, where four hard nuts have to get across a 20ft-wide river using three twigs, a piece of chewing gum and a short length of twine.

INSTRUCTIONS

All control is with the joystick. Some directions have different results in different situations, as follows:

RIGHT	**- Go right.**
LEFT	**- Go left.**
UP	**- Climb up a rope.**
	- Climb up a ladder.
	- Climb up Humans' pyramid.
	- Get onto a rock wheel.
	- Form the base of a new Humans'pyramid.
DOWN	**- Climb down a ladder.**





- Climb down a rope.
- Climb down a Humans' pyramid.
- Get off a rock wheel.

FIRE - If the Human is on a rock wheel then this will make him jump.

FIRE & DOWN - If the Human is perched at the edge of a platform then this makes him drop a rope down.

FIRE & UP - Pulls the rope back up again.
- If the Human is carrying a spear, then this makes him enter 'Throw' mode:
- Pull DOWN to carry on walking.
- Pull LEFT and RIGHT to change the throwing angle.
- Hit FIRE to throw the spear.

SPACE bar - Makes a Human pick up a spear if near one or drop it if he's holding one.

LEFT & RIGHT arrows keys - Cycles through the eight available Humans.

F1 - F8 - Selects a Human.

P - Pause the game.

YELP!

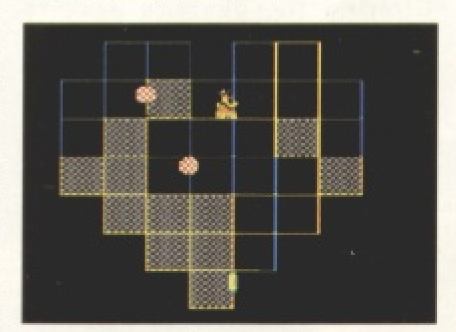
Remember Amidar? It was a coin-op from the 'Good Old Days'. Ah yes, the 'Good Old Days', when everybody knew everybody else in the street, you could leave your front door open anytime of the day or night, bobbies weren't afraid to give you a good clip round the ear and you could go out for a three-course meal, see a film and hire a masseuse and still get change from tuppence.

Anyway, it's sort of like a computerised version of that old pen-and-paper game Boxes. You control a little brush shuffling around a maze-like grid. The aim is to paint the grid lines. When you encircle a box it gets filled and if you fill them all then you move on to the next level.

Easy, right? Ah, but don't forget about the aliens who also live on the grid. Bump into these and they'll drink your paint. Lose all your paint and the game ends. Boo! Power-ups randomly appear and these have various magical effects, some good and some bad.

INSTRUCTIONS

Use the joystick to flick between the pre-game options and hit fire to select. Guide the little brush around the grid using the joystick. And that's it!



MICROBES (1Mb ONLY)

Now this is a real find. Microbes is a fantastic blaster in the classic Williams (of Defender, Robotron 2084, Smash T.V. fame) tradition.

It's all set in a circular arena containing slowly-expanding alien fungus. You control a spaceship that whizzes around the edge of the arena and it's your job to blast the growth and keep it at bay. If it, or the aliens which sometimes hatch out from it, touch the edge of the arena then you lose precious energy. How long can you survive?

INSTRUCTIONS

The controls are simple. Push the joystick left and right to rotate the ship around the arena's rim, hold down FIRE to blast and pull back to unleash an alien-killing smart bomb (you only have two so use them wisely!).



ASTEROIDS

This is a superb pixel-for-pixel clone of, you guessed it, Asteroids. You know the drill, I suspect: zip around in your nifty little spaceship, smashing the boulders into smaller and smaller chunks until the screen is clear. But as any fan of the coin-op knows, it may sound easy but it is, in fact, rock 'ard!



INSTRUCTIONS

Hit either '1' or '2' number keys to select the number of players (in two-player mode the players take turns to zap). Rotate the the ship clockwise and anti-clockwise by pushing the joystick right and left, fire by hitting... um... FIRE, push forward to thrust and pull back to warp into Hyperspace. For those who like tickling the ivories, there is a keyboard option: hit HELP to find out more. And for a special surprise and extra authenticity, try hitting 'A' during the game...

THANKS!

- **Microbes and Asteroids are both Shareware games and were obtained from 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DG. Tel: (0924) 366982.**
- **Yelp! is a PD game and was obtained from Crazy Joe's, 145 Effingham Street, Rotherham, South Yorkshire S65 1BL.**

DISK B

100% AMIGA
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EXCLUSIVE
BULLFROG INTERACTIVE WORK IN PROGRESS
Take an amazing voyage around Bullfrog's offices! SEE their latest games in development! TALK to the programming geezers! LEARN the horrible truth about Pete's pants!
SNOOKER & GOLF HOTSHOTS*
View this latest batch of incredible pots 'n' putts.
B
*JIMMY WHITE'S WHIRLWIND SNOOKER & MICROPROSE GOLF REQUIRED.

BULLFROG'S INTERACTIVE WORK IN PROGRESS

They said it couldn't be done. Or was it "shouldn't"? Well, either way, prepare yourself for a disk experience completely unlike any other you've ever had before.

It's a dream of many to meet the Bullfrog team. These programming giants have been responsible for hit after wonderful hit. Remember Populous and its superb sequel? What about Powermonger? And who could forget Flood? Or... er... Fusion?

Trouble is, getting inside Bullfrog's office is about as easy as watching ITV's Stars In Their Eyes without cringing. Guards with rabid Pitbull terriers patrol the electrified fences surrounding the concrete-shielded complex day and night. Small patches of earth where nothing grows bear stark testimony to gruesomely 'terminated' sneaky journalists and overkeen fans who, futilely, tried to get an audience with the gaming gurus.

But now, thanks to The One (and, we grudgingly admit, the Bullfrog boys), YOU can have an EXCLUSIVE security pass to Bullfrog's inner programming sanctum. See Peter and the gang in animated action before YOUR VERY EYES! Get EXCLUSIVE glimpses at Bullfrog's Work In Progress, including BOB and the Populous II: Challenge Game data disk! Discover what sort of tatty market stall bric-a-brac they have on their desks! Talk to them to find out such exciting facts as the scariest film Kevin's ever seen and what Glenn really thinks about Peter!

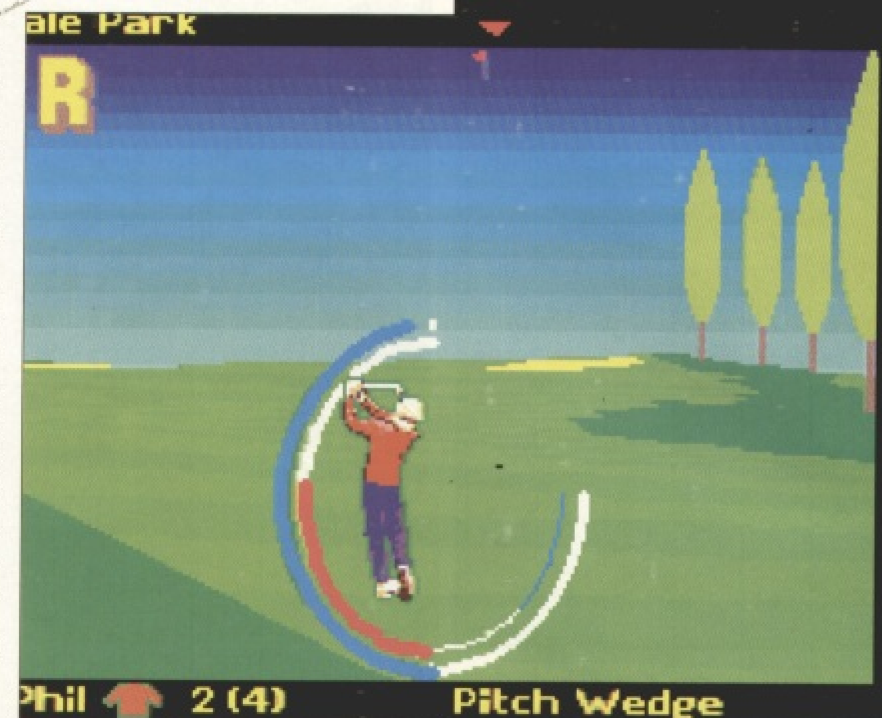
INSTRUCTIONS

The Interactive WIP is entirely mouse driven. Load it up and click (using the left mouse button) to flick through the title screen and credits. Eventually a picture of Bullfrog's awesome offices should appear, showing each member of the Bullfrog team and their names. Click on any name to zoom in on the Bullfrogger sitting at his desk.

Now comes the really fun part. Try clicking on the objects littering the geezer's desk to learn some 'fascinating' trivia. Then click on the bloke's monitor screen or keyboard to see the project they're currently working on (click again to cycle through the demo).

If you fancy having a chat to them click on their mouth. A box of questions should appear (cycle through them by clicking on the up/down arrows). If you want to ask them a question simply click on it - a reply should appear (click on OK when you've read it). When you get fed up of this (which shouldn't take long), click on the little icon in the top-right corner of the question box.

Click with the right mouse button to get back to the picture of the office. Now go and visit somebody else!



GOLFING GREATS

We've had some lovely shots sent in this month, so much so that we've given you four to take a gander at.

The best shot by far - and this month's winner - is Philip Jeff's from Brockley in London. Its main attraction comes from the fact that as the golf ball travels down the fairway it looks as if there's no way it's going to go in the hole but, sure enough, at the last moment it bends round and trickles in. Beautiful.

Also honourable mentions to the creators of our other featured golfers: Adam Morley of Leicester, Bill Beaumont (!) from Epping in Essex and Jaime Gorman from Plumstead in London. Well done, lads - better luck next time, eh?

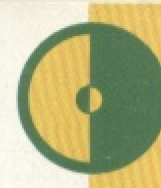
Now remember all you golfers - there's only two months to go before the great MicroProse Golf competition, to be officially sponsored by 'Prose, and with some absolutely spiffing prizes. But you've got to be in it to win it, so get your shots off to us NOW at the address below.

TRICKSHOT TRIALS

(cue 'Big Break' theme music) It's only a game so put up a real good fight... I'm gonna be snookering you tonight... I'm famed for my aim so you'd better believe I'm right... I'm gonna be snookering you, snookering you tonight! As with Golfing Greats, there are some superb shots this month. We've collected four and put 'em on the disk, plus a surprise shot.

Best of the bunch is Daniel White of Walsall's shot which clears the table of reds in a blur of action. It's pretty amazing and a deserved





champion, if not quite as brilliant as last month's winner.

Other shots worthy of earning a place on our disk are Lee Noble's from Northolt in Essex, Francis Jeal's from Brymbo near Wrexham and Russell Pountney from Teddington in Middlesex. (By the way, to enjoy the magic brilliance of Lee's shot note that you have to put one click of left spin and three clicks of top spin on the cue ball before you hit it.)

The final shot is labelled 'It's another bug hunt'. Daniel White sent it in and we think you'll all find it very interesting. Put maximum top and left spin on the cue ball, give the cue a good chalking then let rip. Sit back and watch in amazement as the ball floats through space!



THINK YOU COULD DO BETTER?

Well, do you? Are these piffling efforts nothing when compared to your awesome snooker-playing or golfing skill? Well, if you're so excellent why not prove it by putting your shots on a disk and posting 'em to us? If we rate your efforts highly enough, your shot could be immortalised on our coverdisk for all time. Then truly, you will belong to the ages.

There are, however, rules. They go like this, and we should warn you that if you fail to comply, your disk will be INSTANTLY DISQUALIFIED! Scary, eh?

THE RULES (ALL TWO OF 'EM)

(1) You MUST mark both the envelope and the disk label to indicate if your disk is a Golfing Great or a Trickshot Trial. The disk label must also have your name, address and telephone number (if applicable) written clearly on it. Plus, it helps us out if you include a bit of paper that gives us a brief description of each shot.

(2) No more than THREE shots (be they golf or snooker) are allowed on a disk. We don't like having to wade through hundreds of the things, so only send us your very best efforts.

And that's about it. The address to send your shots to is TRICKSHOT TRIALS/GOLFING GREATS (delete as applicable), The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

THE SMALL PRINT

1. While The One makes every effort to check the cover disks for all known viruses, we can accept no responsibility for possible damage caused by viruses which may have escaped our attention.
2. The One and its retailers are not liable for any unnotified change to the content of cover-mounted disks which may occur.

OOOH, ME DISK!

Some days nothing seems to go right. It's raining, the car won't start, the dog's been sick in your trainers and... damn and blast... The One's coverdisk just won't load. You've followed all the loading instructions to the letter but still no joy. Flappity-floo.

Still, never mind. Pop it in a padded envelope along with a SAE to the value of 28 Earth pence and send it to:

The One Coverdisk Returns,
PC Wise,
Unit 3, Merthyr Industrial Park,
Pentrebach,
Merthyr Tydfil,
Mid Glamorgan.
CF48 4DR

If you think it's the sort of problem a quick phone call would solve then call the PC Wise Helpline on (0443) 693233 between 10:30a.m. and 12:30p.m. week days.

LOADING

DISK A

Now this really is too easy. Stick Disk A in that drive so conveniently named 'disk', turn your Amiga on and, in yet another example of the miracle of modern technology, a menu will be loaded automatically. Choose the game you want to play and then press the corresponding function key as indicated. Marvellous.

(By the way, when you've selected a game the screen may go blank for a short while. Don't worry, the game hasn't crashed - it's just decompacting. All right?)

DISK B

BULLFROG'S INTERACTIVE WORK IN PROGRESS

It's the usual routine: simply bung Disk B into your disk drive and turn the computer on. The Bullfrog Interactive WIP will load automatically.

GOLFING GREATS

To get at these mini marvels you'll need to have a copy of Microprose Golf to hand. Load Microprose Golf as normal, then select REPLAY from the options menu. When asked to insert a Data Disk in the drive, put The One's Disk B in the slot. Now choose a shot by clicking on it then click on the disk icon to view it. For more information refer to the manual.

TRICKSHOT TRIALS

Here you'll need a copy of Jimmy White's 'Whirlwind' Snooker. Load the game as normal, then select DISK FEATURES from the menu. Insert The One's Disk B in the disk drive then select the LOAD OLD GAME option. You can now load the Trickshots at your leisure by selecting them. For more information refer to the manual.



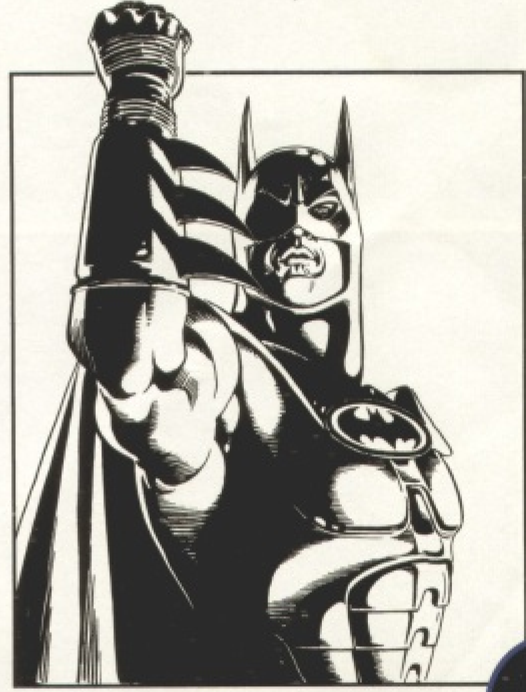
KONAMI SIGNS BATMAN™ RETURNS!

This is, as we say in the trade, BIG NEWS! Yes, as you've probably already guessed from the headline, Japanese giant Konami has snapped up the licence to what is bound to be the biggest film of the year - Batman Returns.

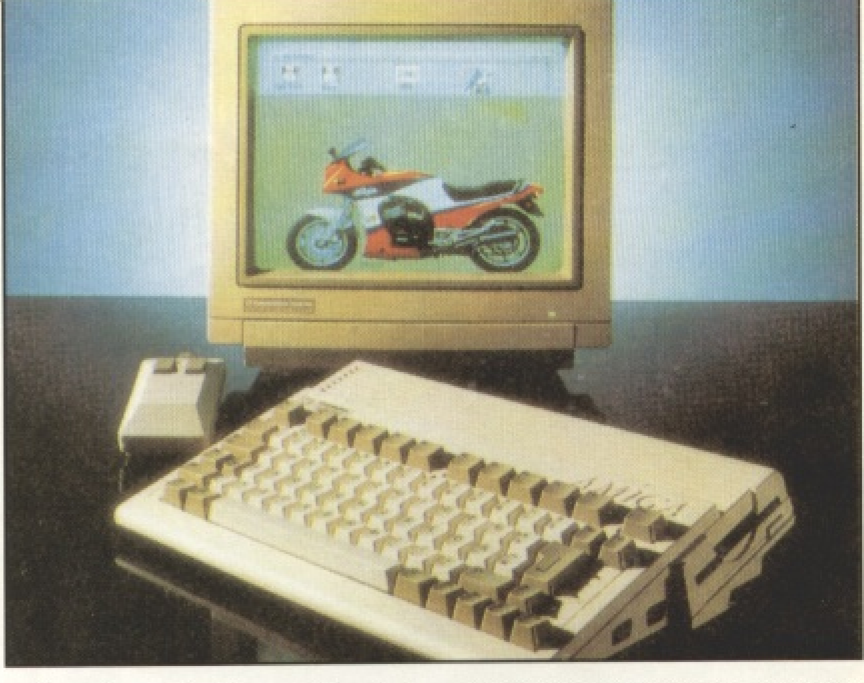
The sequel to 1989's blockbusting Batman reaches these shores on the 10th of July (US cinemagoers only have to wait until June 19), with the game currently slated for release in November - it's obviously being groomed as a potential Christmas Number One. With another massive sequel - David Braben's long-awaited Elite 2 - scheduled to bolt from the Konami stable at the same time, it looks like the boys from Eastcote (that's where the UK office is, you see) could well be the top players over the festive season.

Warner Bros, the distributors of Batman Returns, are remaining traditionally tight-lipped over the content of the new movie (remember how the first one was shrouded in secrecy right up to the point of release?), although it's already common knowledge that Danny DeVito and Michelle Pfieffer are appearing as The Penguin and Catwoman respectively.

Although there are no details as to what form the game will take as yet, we can tell you that it's being produced by Rage, the new company to evolve from recently-closed top Ocean developer Special FX, the team behind such lovelies as RoboCop 2, The Untouchables, Batman: The Caped Crusader and Hudson Hawk. Work is soon to start on the project, but Konami has stressed that there's little chance of the release date being put forward - the emphasis, it seems, has been placed more on taking the time to produce a decent adaptation rather than rushing it out to coincide with the movie. Bravo to that!



New Amiga Launched next month!



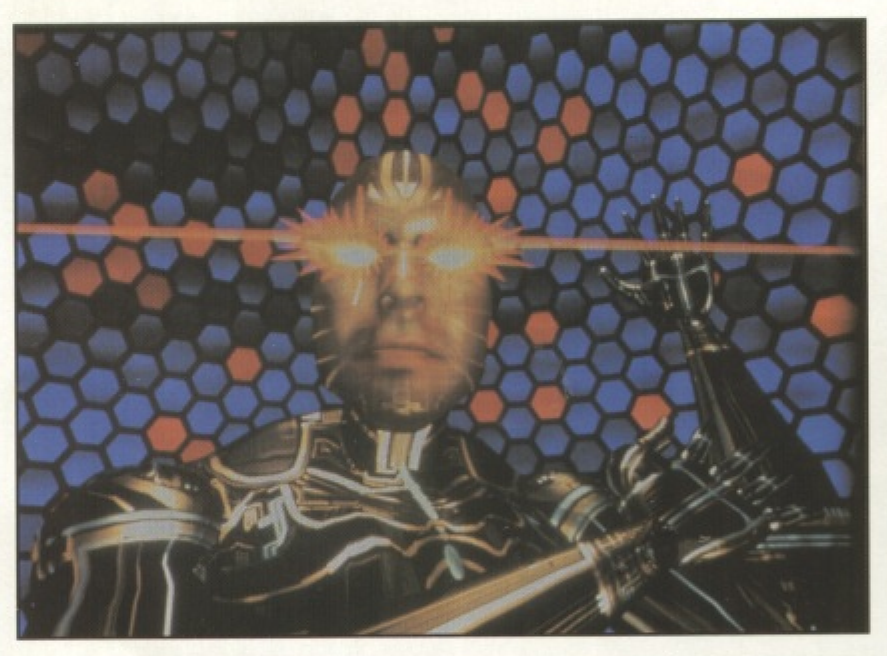
Now this is what I call a news piece! It's been revealed this month that Commodore intends to launch a new, improved, and whiter-than-white games Amiga onto the market as soon as next month. It's called the A600 and as our exclusive pictures show, it's basically a smaller, sleeker and altogether sexier version of the current favourite model, the A500 Plus.

Although speculation about the specification of the new machine has been rife in recent months, we can confirm that it's definitely NOT anything as crude as an Amiga-based console. What you're going to get is a machine with a full keyboard that's a good quarter-length slimmer and noticably chunkier, due to the numeric keyboard being chopped from the new design.

Apart from that, things remain much the same. The machine has 1Mb of memory, a standard internal drive, all the usual ports (notice the joystick and mouse holds are now on the side, like the old C64) and Commodore claim it will be 100% compatible with existing Amiga software. There is one interesting new addition, however - a slot for a clever little anti-piracy device called a Smart Card.

The idea is that, when a game is released, certain items of key data are kept on the non-copiable card, which means that the program won't run unless the card is plugged in. Whether or not publishers will support the slot remains to be seen, but with smart cards being a cheaper alternative to costly cartridges and ineffective dongles, we could at last see the end of those grubby pirate types.

Talking of publishers, a selection of industry bigwigs and programmers were recently shown the new machine at a top-level private conference here in the UK, and though no-one we quizzed would admit they'd seen it, early impressions seem to be pretty positive. The first machines are expected to trickle into UK stores sometime in May, and the price has been set at £399, making it slightly more expensive than existing A500 bundles.



Keep off the grass!

There's more big film licence news this month, as The Sales Curve (producer of Silkworm, Rodland and SWIV) has scooped up the licence to another of the Summer's potential cinema blockbusters - The Lawnmower Man.

It's a particularly good game licence as the British-made film, based on a short story by Stephen King, has a strong computery theme. Starring Pierce Brosnan and Jeff Fahey, it's the story of a simple man's mind-blowing experiences with a state-of-the-art Virtual Reality system. Currently at Number Two in the US Box Office charts, the film's been a surprise hit - it's set for release here sometime in June.

The film's stunning VR sequences were produced by Californian outfit Angel Studios using multi-million dollar supercomputers - emulating such graphics may be a bit of a hefty task for the humble Amiga, but that doesn't seem to have put of the Sales Curve guys n' gals, who plan to release the game at Easter next year to coincide with the launch of the video.



Acclaim polishes up its image

AFTER MONTHS of deliberation and speculation, American publishing giant Acclaim has finally announced its plans for Mirrorsoft, which it snapped up after the collapse of Robert Maxwell's shady empire earlier this year. The long-established Image Works label WILL survive, with the first two titles to appear being a re-release of The First Samurai (which was on sale briefly under Mirrorsoft, but disappeared from the shelves when the firm went under) and Turtles 2: The Coin-Op which, although long completed, Mirrorsoft never got the chance to release.

The big story, however, has got to be Alien 3. The Amiga adaptation of what is already shaping to be one of the year's major cinematic events (which hits UK screens on July 17, incidentally) is still in production at Probe but, due to all the brouhaha, now won't be appearing until early September or October.

And that, as they say, is about it. The vast majority of Acclaim's business is centred around console publishing, and to date these are the only three 'floppy' products that have been confirmed. The Winchester-based UK HQ has, however, hinted that there is a fourth 'Top Secret' project in the works and scheduled for release shortly after Alien 3. Now we're not one to gossip, but we have heard rumours that this project may well be the 16-bit conversions of Williams' Terminator 2 coin-op. We'll keep you posted...





STRIPTEASERS

...Some top-level rumblings from the programming world are indicating that 1993 could well be the year of the big-name sequel. Andrew Braybrook has confirmed that, having finished work on his platform epic Fire and Ice (reviewed this month), he'll be looking seriously at bringing his Commodore 64 classic Uridium to the Amiga. Tentative titles currently being thrown about include Super Uridium and Uridium 92...

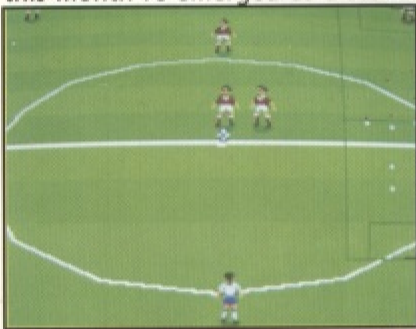
...Meanwhile, the Snooker Loopy Archer Maclean is going to be looking for something new to do once he's finished 3D Pool, which comes out this Summer. He's already admitted that he's got plans for Snooker 2 and he hasn't ruled out the possibility of IK+ Deluxe, a massively upgraded version of his classic beat-'em-up, which he's talked about doing before...

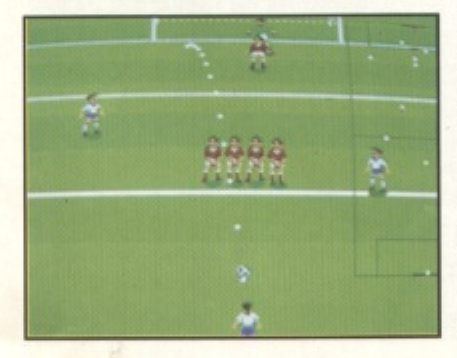
...Perhaps even more interestingly, Jez San recently revealed that Starglider 3 could well see the light of day. Argonaut still owns the rights to the name, preliminary design work has already been done, and it's just a question of finding the right deal. Keep your fingers



Rage hard!

You may have already heard that the Liverpool-based development team Special FX - one of Ocean's top teams for several years - has been disbanded. But you can't keep a bunch of good lads down, and the team has this month re-emerged as a stand-alone publisher by the name of Rage Software.



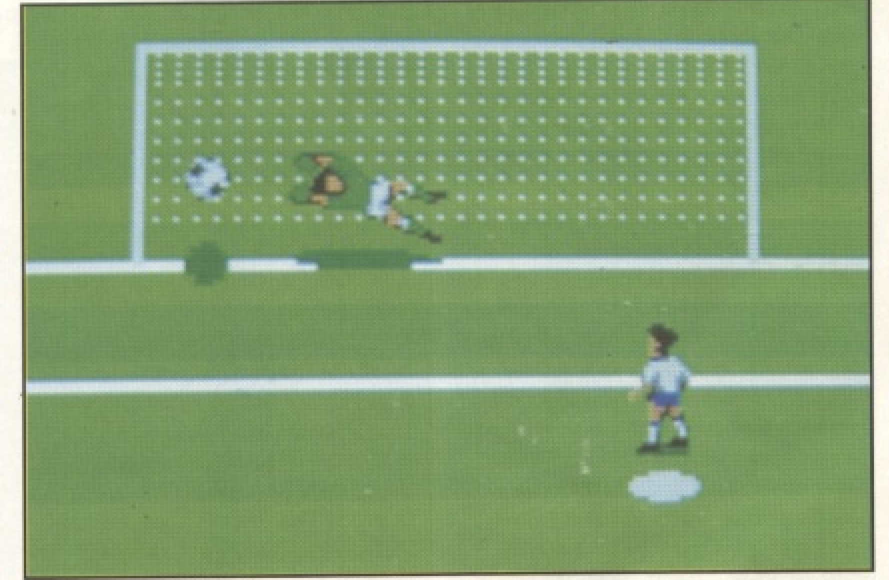


Though Rage will continue to develop games for other software houses, the boys won't be working with Ocean any more and are currently ploughing most of their efforts into developing an original game of their own to be published on the new Rage label within the next couple of months.

It's a tasty little football game by the name of Striker, which promises to marry - for the first time, mind - a 3D perspective view with fast, instinctive Kick Off-style playability. Like most of the other footy games that are being released to cash in on the European championships, Striker has a very contintenal theme, featuring 64 European teams playing in a giant Euro-tournament. It's got all the usual knobs - set-pieces, after-touch, fouls and no end of options - as well as a fine array of technical tricks based around the innovative 3D viewpoint.

Rage head honcho Paul Finnegan brought an early version down to The One's office this month for us to have a gander, and we were well impressed, let me tell you. Considering the problems that 3D soccer games have had in the past (i.e. being slow, boring and generally crap), Striker is suprisingly fast, fluid and playable. But hey, enough of this critical stuff - we'll save that until the full review next month.

At the moment Striker is the only Amiga product Rage has in the pipeline, what with a company's first release often being a very make-or-break affair, but stay on this channel and we'll keep you informed of new





STRIPTEASERS

...Staying with the sequels, word reaches us of two more Number Twos coming your way before the end of the year. Hot from the success of the smart Project X (reviewed this month), Team 17 is soon to start work on the follow up to its first release. It's imaginatively called Alien Breed 2 - work hasn't started on the title yet, which isn't expected to appear until next year. Oh, and platform fans will be well chuffed to hear that Titus has started work on The Blues Brothers 2, also pencilled in for a release later this year...

...After the phenomenal success of Sim City, Sim Earth and the new Sim Ant (due on Amiga soon), American developer Maxis is now rumoured to be busily working on the latest game in the series - Sim Body. And yes, you've guessed it, it's a simulation of the human body. Expect plenty of complex strategy, with some tasty Fantastic Voyage-style visuals. As with all Maxis prouct, it should surface on PC first, but an Amiga version may well see the light of day before the end of the year. Incidentally, we hear that Maxis has plans for a whole range of even wackier Sim products - one of which includes Sim Soap, a - would you believe it - simulation of the daily goings-on on the set of a popular soap opera! The mind boggles...

...The European offices of publisher Electronic Zoo have closed down for financial reasons, so you'll not be seeing any more product from THEM. The company, headed by ex-MicroProse boss Stewart Bell, got off to a good start a couple of years back with its first product Battle Squadron (the sequel to Hybris) and also produced the excellent underwater arcade adventure Treasure Trap. Recent releases, however, were not up to the same standard (Magic Garden? Oh dear) and its last game to actually appear, Under Pressure, was, it has to be said, a bit of a dog. But we're always sorry to see any publisher go under, so our condolences go out to Stewart and all concerned...

Celtus, Altus, Fortus!

Psygnosis is planning to release a game based on the Summer Olympics this July, it was revealed recently.

Although the project has no official title as yet, it's currently known simply as Olympics. It's not, however, officially linked to the real Summer Games, which take place in Barcelona this Summer. That licence has already been snapped up by US Gold, which has its own interpretation planned for around the same time.



Nevertheless, Psygnosis' effort is already shaping up to be a winner. The events to be featured in the game are the Javelin, High Jump, 100 Metres, 110 Metre Hurdles and the Long Jump, and Psygnosis is promising that it won't be just another joystick waggler. The arcade events themselves employ a variety of innovative control systems, and there's a full management section, where the player must train up his athletes in order to see them through the various heats and qualifying stages before making it into the finals. For the less cerebrally-inclined, there's the option to play just the arcade sequences, with up to four players taking part.

Olympics' developers Teque London are using digitised graphics of real athletes to produce the authentic action, and programmer Peter Jeffries (of Pit-Fighter fame) has spent a lot of time recently hanging suspiciously around the local athletics club with a video camera to get the required footage. There's also the chance that some celebrated real-life athletes will be making cameo appearances.

CHARTS

Month Ending 27th March 1992

FULL PRICE TOP 40

1 PROJECT-X (Team 17)
2 BLACK CRYPT (Electronic Arts)
3 FORMULA ONE GRAND PRIX (MicroProse)
4 A320 AIRBUS (Thalion)
5 HARLEQUIN (Domark)
6 SPECIAL FORCES (MicroProse)
7 ELVIRA 2 (Accolade)
8 SHADOWLANDS (Domark)
9 ULTIMA VI (Origin)
10 TITUS THE FOX (Titus)
11 CASTLES (Electronic Arts)
12 ROBOCOD (Millennium)
13 JIMMY WHITE'S WHIRLWIND SNOOKER (Virgin)
14 ANOTHER WORLD (US Gold)
15 PGA TOUR GOLF PLUS (Electronic Arts)
16 LEISURE SUIT LARRY 5 (Sierra)
17 POPULOUS II (Electronic Arts)
18 PINBALL DREAMS (21st Century)
19 INDY HEAT (Storm)
20 LEMMINGS (Psygnosis)
21 LOTUS 2 (Gremlin)
22 SPACE QUEST 4 (Sierra)
23 OH NO! MORE LEMMINGS (Psygnosis)
24 ALIEN BREED (Team 17)
25 DIZZY COLLECTION (Codemasters)
26 BIRDS OF PREY (Electronic Arts)
27 COVER GIRL POKER (Storm)
28 HEIMDALL (Core Design)
29 THE RAINBOW COLLECTION (Ocean)
30 ROBOCOP 3 (Ocean)
31 PGA TOUR GOLF COURSES (Electronic Arts)
32 LEANDER (Psygnosis)
33 MICROPROSE GOLF (MicroProse)
34 AGONY (Psygnosis)
35 SPACE GUN (Ocean)
36 VIDEO KID (Gremlin)
37 EYE OF THE BEHOLDER (US Gold/SSI)
38 GATEWAY TO CAVACE FRONTIER (US Gold/SSI)
39 WILLY BEAMISH (Sierra)
40 STORM MASTER (Silmarils)

BUDGET TOP 20

1 RAINBOW ISLANDS (The Hit Squad)
2 JAMES POND (GBH)
3 F16 COMPAT PILOT (Action Sixteen)
4 FIRST DIVISION MANAGER (Codemasters)
5 KICK OFF 2 - GIANTS OF EUROPE (Anco)
6 TOYOTA CELICA RALLY (GBH)
7 POPULOUS (Star Performers)
8 PAPERBOY (Encore)
9 ROBOCOP (The Hit Squad)
10 MIDNIGHT RESISTANCE (The Hit Squad)
11 THE JETSONS (Hi-Tec)
12 FANTASY WORLD DIZZY (Codemasters)
13 BATMAN - THE MOVIE (The Hit Squad)
14 Z-OUT (Kixx)
15 ITALIA 90 (Kixx)
16 DALEY THOMPSON'S OLYMPIC CHALLENGE (The Hit Squad)
17 TURBO OUTRUN (Kixx)
18 FULL CONTACT (Team 17)
19 BUBBLE BOBBLE (The Hit Squad)
20 CALIFORNIA GAMES (Kixx)

The One's Amiga charts, both full-price and budget, are compiled by MicroByte, with data gathered from 20 of the firm's retail outlets around the UK.



...From what we hear from up Sheffield way, driving game specialist Gremlin looks set to continue its reputation as the king of the road well into next year. Magnetic Fields are currently working on the third instalment in the super-successful Lotus saga, entitled Lotus: The Final Challenge, which features a track designer and appears in July, while rumours abound that the early road routines for the official Nigel Mansell game are some of the most spectacular ever seen. It's out at the end of the year...

...Can't wait for the first official glimpse of Kick Off 3? Well, you may have to, as chances are that Anco will not be doing any previews or in-development pieces with any magazines, right up until the reviews appear and the game is released sometime within the next couple of months. The reason? It's rumoured that Anco wants to keep its plans for the game, currently being put together by Dino Dini, firmly under wraps, perhaps to ensure that no-one with a rival footy game is afforded the opportunity to 'liberate' some of KO3's ideas for use in their own...

...If you're still waiting for the tasty helicopter shoot-'em-up Apocalypse to appear you'd better get yourself a sleeping bag and a Thermos, we're afraid. Currently signed to Virgin after Mirrorsoft's collapse, the project is still languishing deep in Development Hell, due to lengthy legal wrangles over who the game really belongs to. Incidentally, Apocalypse's developer Strangeways recently disbanded for practical reasons, with the individual members now pursuing solo projects. However, it's still possible that programmer Jason Perkins and graphic artist Dokk may return to the game should the admin troubles sort themselves out...

...With no less than EIGHT football games being released over the next two months to cash in on the imminent European Championships, it would seem that even the most insatiable footy fan would have more than enough to choose from. But if you still crave more, US Gold is releasing a soccer-themed compilation next month. The Lineker Collection unites the talents of US Gold's Italy 1990, Gremlin's Hot Shot and Footballer of the Year 2 and MicroProse's International Soccer Challenge...

Luvvies! Dahlings!

Yes, it's that time of year again. The software industry's illustrious equivalent to the BAFTAs in the form of EMAP's Golden Joystick awards were doled out one more time on April 7th at the Hyde Park Hotel, London. The entire industry turned out in force, slavvering to see if one of their games had been voted the best by you - yes, YOU - the general public. The event was hosted with considerable aplomb by quirky chat-show host Jonathan Ross and, well, what more could you need to know? Apart from the winners of course. So here you go.

16-Bit Game of the Year: Heimdall (Core Design)
Overall Game of the Year: Sonic the Hedgehog (Sega)
Programmer of the Year: Archer Maclean
Software House of the Year: Electronic Arts
Best Graphics: Heimdall (Core Design)
Best Soundtrack: The Secret of Monkey Island (US Gold)
Best Simulation: Jimmy White's Whirlwind Snooker (Virgin)
Best Coin-op Conversion: Toki (Ocean)

See you next year!

recommended

Got 25 quid burning a hole in your pocket? Then this is, beyond doubt, THE proverbial place to be as The One's elite reviewing team points you once more in the direction of the best games of the last few months. Games you really ought to own are...

ANOTHER WORLD (US Gold)

It's original, it's atmospheric, it's lovely to look at... in fact Delphine's latest is quite simply one of the best action games we've seen in simply aaages. Guide hapless hero Lester through a surreal alien world made up entirely of vector graphics, battling with baddies and solving challenging arcade-orientated puzzles. Brilliantly conceived, superbly put-together and, for our money at least, an essential purchase. **93%**

MYTH (System 3)

Another arcade adventure - it may be slightly more conventional, but it's none-the-less a top-notch combination of platforms n' ladders dexterity, exploration and hack-'em-up mindlessness. There's not much depth to the general idea of leaping and bashing your way through each of the monster-infested levels, but who cares when the action is as much fun as this? It also happens to be very very violent indeed, with the main character blessed with more fighting moves than a ninja skinhead. And the graphics are just so pretty. We love it to death. **93%**

JOHN MADDEN AMERICAN FOOTBALL (Electronic Arts)

Considered by some around the office to be the best sports simulation of any kind on the Amiga, there can be no doubt that it is definitely the top American Footy game going. It's an absolutely pristine conversion of the Megadrive classic, with fast and frenetic arcade action, instinctive control, and enough options, strategy and plays to satisfy even the most die-hard fan of the sport. But what's best about is that even those who can't stand watching the real thing on the telly will have a great time! **91%**

HARLEQUIN (Gremlin)

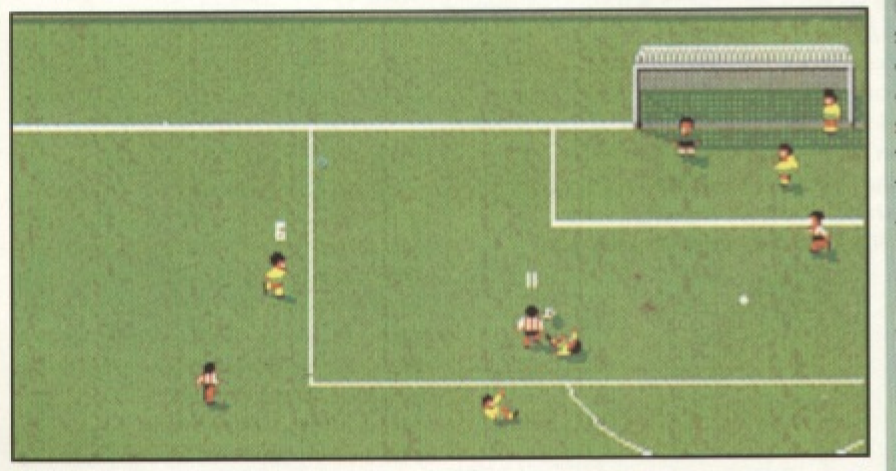
Now this really is a little doozy. It's every bit as big, brash and bold as RoboCod, and a lot better in many respects. It's a basic old arcade adventure at heart, but it's absolutely packed to the gills with clever ideas and inventive little touches. It's an absolutely HUGE game, and undoubtedly one of the slickest we've seen on the Amiga. If you can get your head round the game's seriously warped sense of humour, this IS the product for you. **90%**

SHADOWLANDS (Domark)

Who'd of thought it, eh? But yes, Domark and developers Teque have shown those big American boys exactly how an RPG really should be done. Fast-moving, involving and spectacularly atmospheric, it knocks the Paxo out of the vast majority of the FRP dirge that crawls across the Atlantic to bore us half to death. The isometric viewpoint is a winner, and it's friendly enough so that gamers looking for an easy route into the world of role-playing adventure need look no further than this little gem. 93%

FORMULA ONE GRAND PRIX (MicroProse)

We may have reviewed it way back in November, but it's only just made it onto the shelves - and what a corker it is! Miles better than every other racing effort ever ever ever, Geoff Crammond's breathtakingly accurate simulation is both a triumph of technical programming and brilliant game design. It's faster than you can imagine, more playable than you'd believe, and packed with so many options and tracks that you're unlikely to ever get bored of it. In fact it's so good that... well, you get the general idea. Just buy it. **93%**



Happy Talk!

Yes, yes, you've seen it all before. But we make no apologies for doing just one last news piece on Sensible Soccer's forthcoming football game - which is fast becoming the most previewed product of the year - before we finally review it next month. That's because a lot has happened since we WIPped it.

For a start, it's been snapped up by Renegade (not Ocean, as Ciaran Brennan reported innacurately last month - sorry, everyone). As a result of that deal, the game's finally got a proper name - it will appear as Sensible Soccer European Champions. And, in perhaps the biggest development of the lot, it's been revealed that none other than top pop star and computer afficionado Captain Sensible will be providing the music for the game! Good golly!



Computer Shopper Show

Got an Amiga? Slap my wrists, what a silly question! Of course you have, or else you wouldn't be reading this quality tome! But anyway, seeing as we've established that, it might not be such a bad idea for you to haul yourself down to the Spring Computer Shopper Show, which is promising to be a veritable Alladin's Cave of bargains for skinflint Amiga gamers.

For the first time, an entire special area has been devoted entirely to the Amiga. Memory expansions, external drives, hard disks, joysticks, games... you'll find it all here at rock bottom prices. And to make visiting the show an even more attractive proposition, we're printing a handy coupon that entitles to a whopping ONE POUND off the entrance fee. The show is on at the Olympia Exhibition Centre between 28-31 May. So get your skates on.



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that was then... may 1990



Set time circuits to maximum! Activate vortex accelerator! All power to the continuum generators! Yes, gentle reader, The One's Time Tunnel is in operation once again, so journey with us now into the murky, inexplicable void that is the past. This time two years ago... woo-woo-oooh...

It was a time of war... a time of legends... and most importantly, a time when Gary Whitta brought lucky The One readers the first ever look at what is now firmly established as one of the greatest games of all time - Kick Off 2. Yes, once again we led the way with the first real screenshots and development information, all straight from the horse's mouth in the form of programmer Dino Dini. When asked what he'd be doing after completing the game, Dino replied "I might just pack it all in." Thankfully he didn't, as he's currently putting the finishing touches to Kick Off 3, due out soon.

Not content with that, we also brought you exclusive first looks at Ocean's Battle Command, Mirrorsoft's Killing Cloud and Duster (the latter of which never appeared), Spindizzy Worlds and the very strange futuresport sim Tribal - which eventually surfaced as Projectyle. All of them were Work in Progressed before anyone else even got a look-in - now how's about that for service?

Our cover story was Lucasfilm's Loom - of course it's always a big story when the best adventure writers anywhere in the world come up with a new product, but this particular game unfortunately fell somewhat below the company's usual standards. The problem? It was just too easy, and as a result Loom had to make do with a respectable, but by no means awesome, 80%.

As it turned out, the rest of the month's releases weren't much better, what with the traditional Summer slump just starting to set in, although we did have a right old laugh with Activision's Hammerfist, Electronic Zoo's Treasure Trap (the month's highest scorer with 88% and a competition to win a year's supply of fish and chips) and - in particular - a very tasty and unexpected number by the name of Persian Gulf Inferno. By far the most horrendously violent game we've ever seen, it caught the attention of the team and had them furiously playing during lunch hours and after work to complete it. Which Whitta eventually did, as he often likes to remind us...

In the News, we announced the long-awaited follow-up to Silkworm, as well as breaking the story that developers Core Design were to set up as their own software house - two years later and they're still going from strength to strength... Oh, and the outrageously long-awaited F-29 Retaliator ACTUALLY, REALLY made it into the shops this month! However, after all the delays, the final version still suffered from serious bug-problems. And, never one to string people along for too long, we came clean and admitted that CyberAssault 556 was in fact an April fool.

This was also the month that the Golden Joystick winners were announced (this year's results are to be found elsewhere in the news). Game of the year was of course Kick Off, Software House of the year was Ocean, and the Most Original Game was Populous. Well done, lads!

And that's about it for this turbulent month. If you've got a copy of the issue, you'd be well advised to hang onto it as, like the famous Issue One with the man Daley on the front, it's now become a collector's item, as this was the last issue ever produced in the 'old' style before the first radical design changes, format splits and hullabaloo that transformed The One into the quality publication you hold today. Fills you with a sense of awe, doesn't it...?

ONE ON ONE *Special*



The Magnifi

THE ONE: Right then, let's get going. So what about the Amiga then, eh?

PETER: The Amiga! I thought we were going to be talking about the ST!

JEZ: I thought we were doing the NES (Laughs all round).

PETER: These days we only do ST and PC!

ERIC: Yeah, and get someone else to do the Amiga version! (More laughs).

PETER: That's right. We just do PC stuff, the Amiga's crap!

JON: Will you be able to recognise all the different voices on the tape?

THE ONE: Yes, we know everyone's voice off by heart.

PETER: Oh, in that case it was Jonathan Hare that said the Amiga was crap.

(The beers arrive at this stage, causing immense disruption).

JEZ: Would the two northern programmers please return the crisps to the centre of the table?

DAVID AND ARCHER (in unison): NORTHERN?!

THE ONE: Shall we start again? How about - how is the Amiga going to do against the consoles?

ERIC: Oh, not one of those boring CTW (Computer Trade Weekly) questions!



Take seven of the most famous and talented games programmers and designers in the country, put them in a pub with The One's Gary Whitta and David Upchurch, add copious quantities of beer, crisps and chocolates, stir well and what do you get? Well, it goes something like this...

THE ONE: Let's start off with Jez, because he's doing loads of console stuff. Obviously abandoning the Amiga shamelessly...

JEZ: No, no, no!

ARCHER: He's making porn films.

PETER: He's stabbed the Amiga in the back.

THE ONE: You are still doing Amiga stuff though, aren't you?

JEZ: Yes, we just put out Amiga Birds of Prey, and Amiga ATAC comes out before the end of the year. We will continue doing Amiga software - but it probably won't be the first version that we do. And I think if you went round the table, everyone else would agree.

PETER: I think throughout the afternoon, everyone's just going to say exactly the same as you do, Jez.

ARCHER: Erm yes, I agree with Jez.

ERIC: Yeah, we all agree with Jez. Next question! (Laughs)

JEZ: There's no way we'll be abandoning the Amiga, but we will certainly be abandoning the ST.

MIKE: Is anybody here doing Amiga versions first?

ERIC: Yep, we are.

DAVID: Yes.

ARCHER: Yes.

JON: Oh yes.

MIKE: That's four of us.

THE ONE: Is the Super Nintendo going to affect the Amiga at all?

JEZ: Oh, yes! It'll be very interesting to watch what happens this Christmas. I think the SNES will do really well.

PETER: Who do you think will do best, out of Sega and Nintendo?

JEZ: Well Sega's already got a massive foothold over here, which will take a year or two to rip down.

PETER: The Sega is a superior machine.

JEZ: Well it's got a superior CPU, but it has less colour, less graphics and less sound. It takes a good programmer to cope with the lower CPU on the SNES, but the games will look and sound better.

THE ONE: We used to get a lot of calls in the ACE office from people asking whether they should buy a Megadrive or an Amiga.

JEZ: Well the Megadrive will sell more because it's cheaper and the games are more arcade based. But if you want to use your machine for other things, or play higher-end games, like the big flight simulations, that's obviously where the Amiga is useful.

MIKE: But it's also to do with Amiga games being a lot easier to pirate, isn't it? That's the big factor.

JEZ: Sales of console games are bigger than



icent Seven

Eloquent as ever, Jon Hare makes his point in style, while Jez and Eric look on in the background.

Our photographer had to be paid danger money to get this precarious birds-eye shot - fortunately he wasn't quite as inebriated as some of the conferencers.





"Isn't it about time we had some more beer?" - Where would we have been without Peter Molyneux's invaluable contributions to the discussion?

Amiga games sales - and there's no piracy.

PETER: Sales by volume or by value?

JEZ: Both.

PETER: Yes, I'd agree with that.

ARCHER: We're all games designers here, and I think the question is - are we going to design our games around the hardware limitations of the Super NES, or are we going to start on an Amiga, and then try to make it work on a Super NES?

JEZ: Well, most of the Megadrive games that come out of the UK are Amiga ports.

ARCHER: Yes now, but what about in two or three years time?

JEZ: Then, when programmers have had time to practice on the other formats, they'll get the best out of each machine.

ARCHER: What I don't understand is why the people that put new machines and new hardware together don't talk to games programmers first.

PETER: I agree with you, but that might not always work. Say a hardware designer comes to you and you tell them what you want their new machine to be able to do, and then they go to, say, Eric, and he has a different idea of what it should do. It gets very confusing.

JON: I think the inevitable problem with software development is, by the time you've managed to master one machine, along comes another one.

PETER: That's right. I mean I would say that I've only just mastered the Amiga completely. And now I've got to go over to lead projects on the PC, and it's going to take me another year to understand that.

ARCHER: I think I've just about got the C64 sussed now. (More laughs).

PETER: Going back to this Amiga/console thing, I think that over the next few years consoles are going to become more like computers, computers are going to become more like consoles, and in the end they'll meet up.

THE ONE: So what lies ahead for the good old Amiga then?

JEZ: Well... you've got to bear in mind that

Peter Molyneux · Jez San · Archer Maclean · David Braben · Eric Matthews · Jon Hare · Michael Powell

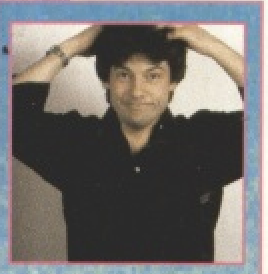
WHO'S WHO

Talk about an all-star cast! It's like the software equivalent of The Towering Inferno! PETER MOLYNEUX is the head of Bullfrog Productions and the author of such classics as Populous, PowerMonger and Populous II. JEZ SAN, founder of Argonaut, created the Starglider games and Birds of Prey, ARCHER MACLEAN is the genius behind Dropzone, IK+ and Jimmy White's Whirlwind Snooker, DAVID BRABEN created Elite (arguably the best game ever written) and Virus, Bitmap Brother ERIC MATTHEWS is the brains behind the Xenon and Speedball games, JON HARE of Sensible Software is the man you have to thank for Wizball, the Shoot'Em-Up Construction Kit and Mega lo Mania, and last but not least MICHAEL POWELL wrote the very excellent Powerdrome.

the Amiga was designed in 1984, and came out in 85. So the design is seven years old. It's time to have a new architecture, and I think that any Amigas left in the market will be cost-reduced versions that will be more mass-market, while they're busy designing the next one.

PETER: I would still argue that the Amiga has one of the most advanced designs on the market, even now.

JEZ: Sure, but it's running out of CPU power compared to a 386 or 486 PC.



"Commodore's barking up the wrong tree with the CDTV - and it's going to cost them."

DAVID: You could easily change all that just by putting a 68030 processor in the standard Amiga.

JEZ: Yeah, but Commodore don't sell it. They do the Amiga 3000 but they don't sell a low-cost 68030 Amiga.

DAVID: Ah, but what if they WERE to do a low-cost 68030 Amiga?

JEZ: The main problem is that the Amiga has a proprietary architecture, whereas the PC is open, and anyone can rip off the hardware and sell it cheap. And until Commodore make the Amiga non-proprietary, it's never going to have the same effect and no-one's ever going to improve it.

DAVID: Surely a logical step would just be for Commodore to cost-engineer a low-end 68030 Amiga?

JEZ: Well I'm sure they've already got one in-house, but...

PETER: It could be something like ten years away.

JEZ: Yes, exactly. They're a very slow and stodgy company when it comes to releasing new designs. The design department's actually very good, but the marketing's useless.

THE ONE: How well designed are the Japanese machines?

PETER: Oh, very lousy.

MIKE: It's like a historical design, isn't it?

JEZ: Yes, they've inherited architecture traits from earlier machines that are very bad, and they're basically just built to scroll and move sprites around. If you want to do anything else, they're not conducive to it at all.

MIKE: The Japanese have this very specific idea of what a "video game" is - "this is a video game. It consists of sprites and backgrounds and this is how we do it."

ARCHER: Don't forget the cutesy music.

JEZ: All computers are bitmapped, and all video consoles are character-mapped. If you just want to scroll things around, character-mapping is good, but if you want to do intricate detail, or 3D, or sprite rotation, then character-mapping isn't so useful.

JON: I think in terms of game design, I think the Amiga and PC are the two best machines to design on - the Amiga especially, because of the sound. For the Megadrive version of Mega lo Mania which we're doing now, we've had to take the speech samples down to the quality of the ST version.

(Below) Jez and Eric may look enthralled by the conversation, but is that Gary Whitta nodding off in the background? He denies it, of course.



JEZ: Oh, the Megadrive's got lousy sound.

DAVID: One of the good things about developing for the consoles, though, is that you can choose whatever additional hardware you like and physically put it inside the actual cartridge. Obviously you can't do that on an Amiga.

THE ONE: Isn't this whole idea of an Amiga console a bit of a backwards step?

JEZ: I don't think that will work because it's too late.

ERIC: What if they put a 68030 on it, or something like that?

ARCHER: Why don't they just put all the existing Amiga hardware on one chip, with a 68030 in a little tiny box and sell it as a console?

JEZ: That would be absolutely fantastic - a handheld Amiga.

MIKE: They won't do it, though.

PETER: Let's get this right. There's no chance that Commodore has of releasing a console. They haven't got the marketing.

JEZ: You need billions to market a console.

ARCHER: How's about this for a controversial question? Will the CDTV work out for Commodore?

JEZ: No.

THE ONE: It certainly hasn't done much so far.

ARCHER: I think they're barking up completely the wrong tree, and it's going to cost them a lot.

THE ONE: What about this bolt-on CD-ROM drive that's coming out?

ERIC: Who's going to support that?

PETER: It's all down to the software support, and round this table, Eric - or the Bitmap Brothers - are the only people who have actually produced a CD game.

ERIC: Xenon 2.

JON: We've produced one for the CDTV.

THE ONE: What's that, Mega lo Mania?

JON: Yeah.

PETER: But that's it, basically. People are only going to spend £300 quid on a piece of hardware like that if the software support is there.

THE ONE: How well did Xenon 2 do, then?

ERIC: What, the CDTV version?

THE ONE: Yeah.

ERIC: Well... since Mirrorsoft went into administration... (More laughs)

THE ONE: It's difficult enough even trying to find a CDTV in the shops.

ARCHER: Me and Mike saw one in Tottenham Court Road!

ERIC: The problem with CD access is just that it's so slow. Say, like, in Mega lo Mania, where the computer might say "do you want to join my side" or something. Now if the CD's sitting here (points), and that sample is... here, then jumping to that point can take seconds before you actually hear the sound.

THE ONE: Right, that's enough of that subject for a bit. How about this one - who's got the best programmers? Us or the Americans?

JON: I think it's fair to say that the Europeans and Americans have very different standards, simply because we're getting such different stuff. We use the hardware much more efficiently.

JEZ: Most UK Amiga programmers will use Assembler and try their best to cram a big game into a small machine, and the Americans will just go to disk a lot more and write their games in bigger languages.

PETER: But is that such a bad thing?I don't necessarily think so.

JON: Well, it causes the whole game to break up when it's on loads of disks.

ERIC: It depends very much on the machine.

JEZ: And also on the type of game - like if you're doing a strategy game, it doesn't really matter how much disk access there is, or how big a game it is.

PETER: So would you say that English programmers think more sympathetically about the hardware when they're designing a game?

JEZ: I think they do, but the American argument is that English programmers produce more simplistic games. But I tell you one thing - American publishers put decent bugtesting in their games, and the English companies don't.

ERIC: Yes, that's true.

JEZ: With most publishers in England, you finish developing the game on the Friday and it'll be out on the Monday.

JON: You do your own bugtesting, don't you?

JEZ: Yes.

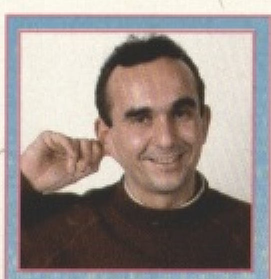
PETER: Really?

JON: We do all our own bugtesting as we go along.

PETER: Don't you do any bugtesting at the very end?

JON: Oh, we do. Wizkid's a good example.





"I love Another World - It's a little too short, but very atmospheric and really well storyboarded."

Ocean's got that now and are bugtesting it at the moment.

JEZ: How many days testing will they do on it?

JON: I think they've done about four months so far.

ARCHER: I don't think I've ever written a game big enough to spend a month bugtesting. I sort of evolve, and things just happen during development.

JON: The thing about Wizkid is that there's lots of hidden rooms and stuff where bugs might be hiding.

ARCHER: I know that there's a bug in Snooker where a ball goes off the table.

PETER: Isn't there a bug in the pockets?

ARCHER: Yes, there's a bug in the pockets and I knew that was there before Easter, but there's this other bug where a ball goes off the table, and I know why it is. You know where the two planes of a polygon meet? The ball bounces off the first plane, bounces off it and goes round the back of the table.

JEZ: You could have your polygons so that they actually go further than the edges of the table, that might help.

ARCHER: Well it does actually do that, but... well, it's a bug.

THE ONE: You're really into the whole playtesting thing, aren't you?

PETER: Yes we are.

MIKE: Playtesting's different from bugtesting though.

PETER: We employ two full-time playtesters who are there testing all the time. We rotate one of them every two weeks. We get them from the local school.

ARCHER: Ocean does that, or at least they used to. They'd send their games to the local school, and get a whole classroom full of kids playing them.

PETER: That may work with a shoot'em-up or something like that, but it won't work with a deeper game.

JEZ: We have in-house playtesters, but what we find is that they miss a lot because they're so close to the product that they'll probably only try the obvious things. There'll be something that somebody out there does with a game that will totally blow it up, because none of the playtesters had the idea to try it.

PETER: That's why we have a new gametester in every two weeks.



ARCHER: But if I was asked to playtest something like Populous II - no disrespect, Pete - I might have to sit there for six weeks with a game, even though I wasn't really interested in that sort of game.

DAVID: The thing is, people will play a game, but they won't test it.

PETER: Again, that's why we have one playtester who is trained in testing, who knows how to find bugs and tell me what's wrong with a game, and another who will just play it, and talk to me about what parts of the game aren't fun or aren't working for him. Okay, maybe 80% of their comments I'll throw away and ignore, but the remaining 20% I'll listen to and say "yes, that's a really good idea," or "yes, it is going a bit too slow there". I think that once you've produced a lot of programs, on different versions, you get stale about what makes a brilliant program and what doesn't make a really brilliant program.

ERIC: You just want people to keep telling you how brilliant your games are, Peter. (Hoots of laughter)

PETER: Yes, that's another thing, the ego factor. I just like people saying I'm brilliant all the time!

ARCHER: Did you ever take people who have absolutely no interest in games whatsoever, and got them to play yours?

ERIC: Yeah, that's a real eye-opener actually.

THE ONE: Well, it's often the layman who comes up with the best observations. A lot of it's just common sense, really.

ARCHER: Yeah this is something I do, but sometimes people will say "why don't you do this", or "I expect that", and a lot of what they say is pretty unrealistic.

MIKE: It's interesting when you get people who don't know games to play a 3D game, because they just don't understand what it is at all.

JEZ: We've experienced that while developing games for the Nintendo audience, where they'd never seen 3D games before. We did this Gameboy game where we had to do a massive training mission that talked the player through everything they did. They're so used to seeing 2-dimensional scrolling games that they don't understand about looking "into" the screen.

DAVID: We're just bringing out Elite on the NES, which is a difficult one. At the start it just launches you straight into a shoot'em-up as a practice. But the problem with that is, if you show it to two kiddies who are used to playing NES games, they say "oh, which shape am I?" They can't get the idea that the player is looking out from inside his craft.

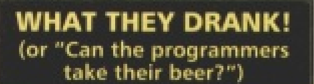
ARCHER: I think that shows that a lot of kids' minds have been slightly numbed. I've discovered that these kids want platform games that are basically the same as the last one they've played. As long as it's a new name, they'll play it to death.

JON: We had a similar problem with International 3D Tennis. We had the control system sussed, but because of the way the graphics were generated, they just weren't accepted - even though 3D allows you to do so much more with the game. People want sprites.

THE ONE: Do you think that, having produced a lot of games, you've got to the point where you can easily identify the elements that make a game good?

JEZ: I think you can head in the right direction, but you always need to be backed up by real genuine people who are telling you what's working and what's not.

ARCHER: If you stayed in a locked room and produced the game completely on your own without anyone seeing it - well, it might be good, but I'd hate to take that gamble.



WHAT THEY DRANK!
(or "Can the programmers take their beer?")

PETER
London Pride Bitter
ERIC
Becks Beer
THE ONE
Heineken, Becks Beer
MIKE
Bitter Shandy
JEZ
Lager Shandy, Diet Coke
DAVID
Bitter Shandy, Virgin Mary
JON
Sol Lager, Becks Beer
ARCHER
Gin and Tonic, Lager Shandy



JEZ: You have to have input from the publishers and genuine gamesplayers. Just random people...

ARCHER: But I don't like the publishers telling me what they want all the time. Just after I finished Snooker, somebody said they wanted 17 or 18 players in the background, all walking forward individually! After I'd finished the game!

JEZ: The publishers know their market, though. They have a pretty good idea of what's going to sell.

ARCHER: Most of the time though, it's some publisher that's never published a decent game before. You know, somebody like ***DELETED***. Oops! Delete that! (General Laughter).

THE ONE: Isn't it a bit like the film industry, where they dictate what elements a product has to have because that's what is popular?

DAVID: The difference there is, with the film industry the producers decide "we are going to make a film about X", whereas with computer games we will take the game to the publisher.

ARCHER: With each game I've done, I've more or less put it together before going to a publisher with it.

THE ONE: There's a comparison though, in that a games publisher may say "let's do a Lotus-type driving game because we know they sell" in the same way that a film producer will get Bruce Willis because they know audiences will come to see him.

DAVID: Yes, but that's a disaster. That's why we end up with so many similar flight simulators and so many tank games. It would be alright if they were spread out over a long time, but when they all come in a clump, it's stupid. People don't want to have to choose between four different tank games all at the same time.

ARCHER: What amazes me is somebody will pay something like a quarter of a million for a film licence, then pay £3000 plus 50p royalty (if you're lucky) to the programmer to actually produce the game. Why don't they pay us games designers a bit more, instead of just chucking out the same old crap?

ERIC: Oh, I agree with you.

THE ONE: Does it annoy you when a crap licenced

(Right) Eric demonstrates the technique by which he likes to grab small gamesplayers by the nostrils whenever they approach him at shows to ask him about his games.



game comes out and sells really well regardless of how bad it is?

ARCHER: Oh, there a lot of games that are sold on pure hype.

ERIC: Just look at *DELETED*. I mean come on, what is that doing at the top of the charts?

ARCHER: But the fact that completely original games can come out and suddenly hit the number one spot means that people are aware of the difference between a crap game and a good one.

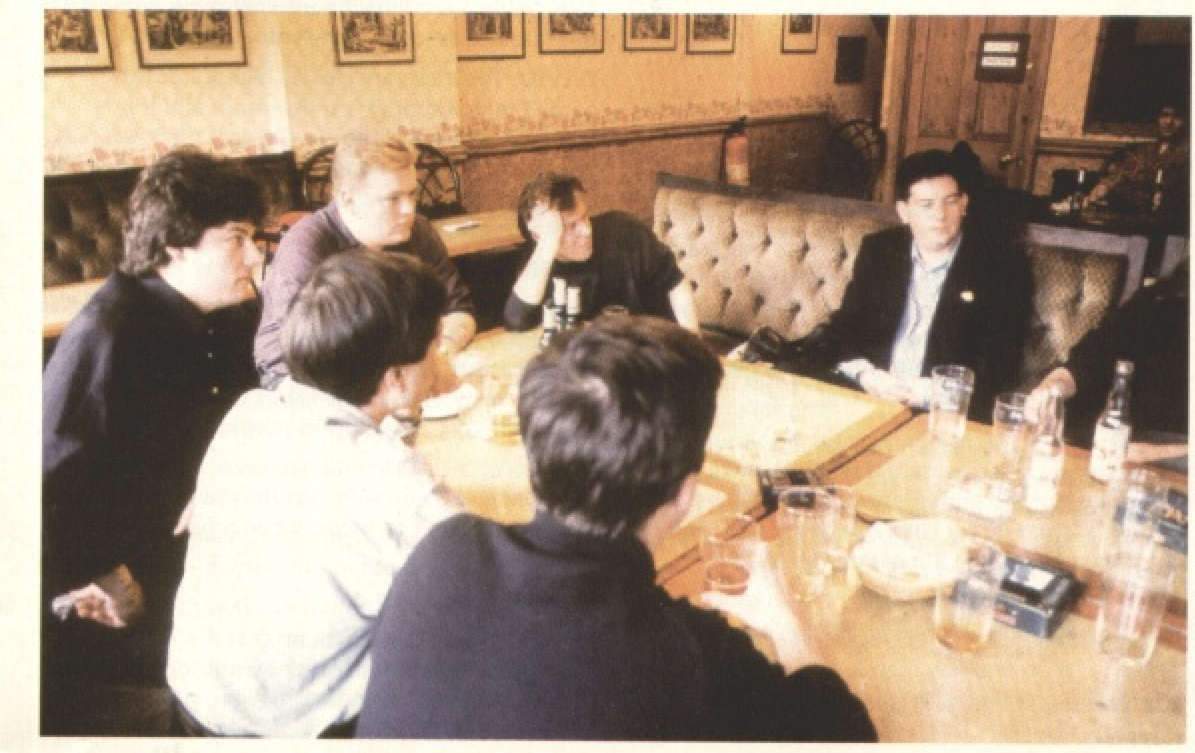
JON: What we're going to find, I think, with the big licences is that, while the established developers like all of us here are still going to find it relatively easy to get things sorted, new developers just starting out are going to have a really hard time. That's because the only games that are really successful now are the big licences and good titles from the named developers.

THE ONE: Have you ever been offered a licensed project, Eric?

ERIC: Yeah, it's not worth it.

JEZ: We're doing one at the moment?

PETE: What are you doing?



JEZ: I can't say.

PETER: Oh no, you can't say "we are" without actually saying what it is.

JEZ: Well, I can't say in front of the press but I can tell you later.

MIKE: You did Days of Thunder, didn't you?

JEZ: Yeah, we did Days of Thunder, and we also did Afterbirth.

ALL: AfterWHAT?! (Laughs all round).

ARCHER: Who's seen The Terminator on the Megadrive?

THE ONE: That looks quite nice.

ARCHER: Yes, it looks fantastic, but the game is so sort of... well, they could have done so much more with it.

PETER: Has anyone played Robocop 3? Because that could be the exception.

MIKE: That's not actually a film though, is it?

THE ONE: Well not yet, but it's out soon.

MIKE: That's definitely one of the better licensed games, though.

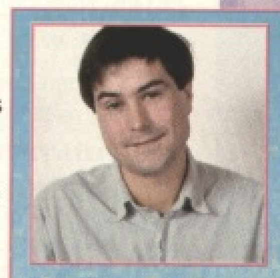
JON: Has anyone seen the Turtles coin-op and The Simpsons coin-op running side by side? They're both exactly the same game with different sprites!

JEZ: Have you seen Another World?

PETER: Yes, that's lovely.

JEZ: It's very moody, very atmospheric and really well done.

JON: The presentation on it is wonderful. I mean they've actually found a new way to present that sort of game.



"Piracy, I think, is a big reason for developers like us to go onto the consoles."

ERIC: Sorry, what game is this?

PETER: Another World.

ERIC: Oh, I haven't seen that.

THE ONE: It's lovely. It's certainly a lot more playable than stuff like Dragon's Lair, which it's been compared to.

PETER: Oh, definitely.

ERIC: What does it play like, Pete?

PETER: It's alright, actually. The only slight criticism I have is that it's a little bit short. It's very atmospheric and really well storyboarded.

JEZ: I agree, I think it's too short and too subtle.

JON: It's actually very hard to get subtlety, and things like emotion and expression into a game.

ARCHER: But the weird thing is, if you take that sort of subtlety out, people notice it's not there.

THE ONE: Don't you find that it's often the smallest, most subtle graphics, like the little guys in Oids and Mega lo Mania, that actually have the most character.

PETER: Yes, because your imagination fills in the gaps

JON: Does Jimmy White actually play your game, Archer?

ARCHER: Yeah, he does.

JON: Why didn't he play it on Gamesmaster?

ARCHER: Because he's not very good with the mouse. If you go round his house and watch him play, he actually gets good breaks. The angling he uses on the ball in the game is always exactly the same as when he's playing the real thing. That amazed me, because at least it means I've sussed it out right.

JON: Is Jimmy a nice guy, then?

ARCHER: Yeah, he's really alright. I thought he was going to be really "one photo session and that's the last you see of me", but it actual fact he rings up and says "you coming out for a drink, then?" I'm totally amazed by that.

THE ONE: What was the first game you ever wrote, Peter?

PETER: I'm not saying.

THE ONE: Didn't you do some crap BBC stuff?

PETER: Yes, I did a game in the second year of the BBC, but I'm not saying what it is.

ERIC: Tell us, Peter! Tell us about A-Drum!

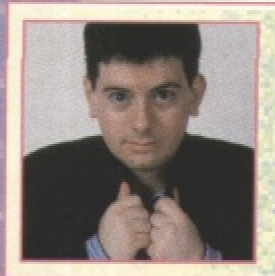
PETER: Nooooo!

THE ONE: What about your first, Jez?

JEZ: The first game I ever did was called Skyline Attack. It was this Defender clone for the 64.

DAVID: Oh yes, I remember that!

THE ONE: Subject change! Here's an old favourite - piracy!



"You've got to bear in mind that the Amiga's design is now seven years old. I think it's time to have a whole new architecture."

PETER: I think the only reason why cartridges still exist as a format is because it's the only foolproof way to ensure your games won't be pirated - and even if they are, it can be stamped out very quickly.

DAVID: Piracy, I think, is a big reason for people like us to go onto the consoles.

PETER: To be honest, I don't think that piracy really hurts. I mean if there wasn't any piracy on the Amiga as of tomorrow, the sales of games wouldn't really be affected - seriously. It's because the people who pirate are people who would probably never buy a game anyway.

JEZ: Well you don't know that because it's so untested.

DAVID: As an example, we ran a competition for Elite a long time ago. The prizes were something like a thousand pounds, a trip to America, software and so on. We had a playoff with some 20-odd people, and every single person said "oh, I thought the game was so good I actually bought a copy so I could send off for the competition."

JON: They had it on pirate first?

DAVID: Yes, but then they went out and bought it so they could have the entry form for the competition.

PETER: If you've got a crappy shoot'em-up style game that's never been done before, then that's going to be pirated to hell - and it should be, because it's not even worth using this planet's resources to produce the game.

(Far right) "How many fingers am I holding up?" Eric tries to make sure that Jez hasn't had too much to drink.

(Below) The beers and crisps start to pile up as the conversation gets interesting...





THE ONE: Isn't it the case that more complex games like Populous are likely to be less prevalent on the pirate circuit, because players can be floundering if they don't have the manual?

DAVID: Well with Populous it's not desperate. You could probably get through without any instructions. I think one of the ideals of game design is that you shouldn't need a manual.

JON: When we did Wizball, ZZAP! gave 98% for presentation, and the 2% off was for the bad manual.

PETER: I thought Wizball was a brilliant game.

THE ONE: It's interesting, isn't it, how many sequels there are at this table? We've got Elite 2, Speedball 2, Xenon 2, Starglider 2, Populous 2, Wizkid, IK+...

PETER: Eric is really the sequel king. Are you doing Gods 2?

ERIC: No.

PETER: Magic Pockets 2?

ERIC: No.

JON: What about Chaos Engine 2?

ERIC: We haven't done the first one yet Jon, give us a chance!

JON: Of course the most important thing about sequels is that they make money (Laughs).

ERIC: With us, though, we make sure that when we do a sequel, it's not like the same person having to go back and redesign a game they've already done. So, for example, Steve, who did Speedball, wouldn't necessarily be the person who did Speedball 2.

DAVID: I think the reason why we do sequels is... with Elite, we were restricted with what we could do because of the limitations of the machine. We actually started doing Elite 2 back in 1985, and we got the game into an almost playable state - which you saw, Jez.

JEZ: Oh yes, you had shaded planets in it, didn't you?

THE ONE: I remember about this. You just stopped.

DAVID: We had spaceships flying about, filled planets.

JEZ: This was on the BBC, wasn't it?

DAVID: BBC and Commodore 64.

JON: So why did you stop it?

DAVID: We abandoned it because we decided it was too slow, and people wouldn't want it. The game idea was fine, but we didn't want to waste it on something that was running at five or six frames a second.

PETER: So did you feel that with more machines coming out you could do it in the future? Because that's obviously what you're doing now.

JON: Don't you think it's also a lot to do with your financial situation? (Everybody bursts out laughing)

DAVID: You said that twice now!

THE ONE: Will you stop talking about money, Jon?

JON: The thing is though, Elite was so successful that, you know, a sequel...

DAVID: The point is that we abandoned Elite 2 originally because it wasn't good enough.

JON: A lot of us, though, are in a position where we can't do that.

DAVID: The thing about sequels, I think, there are many different styles. I mean you've got the style of sequel done by Ocean, who are really like a great big sausage machine - or at least that's the way I see it. There is the odd exception, for example RoboCop 3, but generally those games just aren't exciting. With Elite 2, the logical for that was to do properly all the things we tried to do with the original Elite, but then decided we couldn't.

THE ONE: Is the Elite 2 you're working on now the same game as the one you scrapped?

DAVID: The ideas are closely related, but the game I'm doing now is much more ambitious. Not just graphically, but in the way the gameplay works. One of the games that really impressed me as being different was Populous. It really stood out from the rest.

PETER: Thank you.

DAVID: Whereas there are a lot of things where you say "ah, it's such and such a game with such and such tweaked." I get a lot of games sent to me free by publishers, which is very nice, but even then I can't be bothered to play most of them.

THE ONE: Let's talk about reviews. Obviously it's nice when you get 90%, but do you get annoyed, or do you take it to heart, when a game gets a slating?

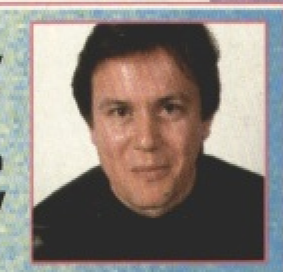
ARCHER: I certainly do.

JEZ: Yes, I do as well. I think that if a reviewer didn't concur with the rest of world opinion, and just said something to be different, or make a big headline, then it pisses me off.



(Left and below) Two of the more outspoken conferencers of the day in fine form, as Archer and Peter lay it on the line. Notice the subtle way in which Molyenux has managed to edge the crisps over to his section of the table...

"When we do a sequel, we make sure that it's not the same person going back to redesign a game they've already written."



ARCHER: But who of us here have had a really bad review over the last three or four years?

DAVID: I remember that the Archimedes version of Elite got a bad review in Acorn User. Now that magazine, during the course of the review brought up a few suspect facts, but something else that happened was that the game was reviewed in Micro User before Acorn User got it, and they gave it 100% - I think that they just didn't want to agree.

ERIC: That happens quite a lot. Obviously when you do a game you take it around all the magazines. If you take it to Future to show them, they will say "so, er, what have EMAP given this game?"

THE ONE: Really?

ERIC: That's true, that situation will occur.

JEZ: They're trying to make headlines by being different.

JON: It makes it more interesting to read, as well.

THE ONE: Do you think that some magazines enjoy being deliberately contrary with their reviews?

EVERYONE: Yes.

ARCHER: The people who write the reviews want to be seen to be taking a stand.

JON: Do you remember ZZAP! from a few years back? If they got a game that was really bad, they'd just take the piss out of it, because it's funny.

THE ONE: You had a fairly mixed reception with Magic Pockets, didn't you Eric?

ERIC: Actually, there was only two magazines that went against it. ACE was one of them and Amiga Power was the other.

JEZ: I think it's a lot to do with the tall poppy syndrome, where a magazine will spend ages building up a particular developer, and then when they get to the top, those magazines will be absolutely itching to knock them down again.

THE ONE: How much does the feedback you get affect what you produce?

ARCHER: I'll always pay very careful attention to the reviews, and what the punters say.

JEZ: I think it's actually more to do with how well the game sells, but if I see kids playing a game in Toys R Us, or in the street with a Gameboy, I'll make a point of asking them what they're playing, what they think of it and so on.

ARCHER: "Hello, my name's Jez. Come round the corner with me and I'll show you how to play that game properly!" (Riotous laughter)

JEZ: Noooooo! I never say who I am or why I'm interested.

PETER: I bet you don't! (More hoots of laughter)

THE ONE: Do you listen to the kids Eric, when they talk to you about your games?

ERIC: No, I say f**k off, and give them a good clip round the ear. (More laughs)

PETER: The last time I saw Eric with some punters he was selling them autographed T-shirts for something like ten pounds each!

ERIC: Yes, but you bought one, didn't you Pete? (Even more laughs)

THE ONE: Talking about developers, as we were a little earlier, do you think that we'll ever come around to the Japanese way of doing things, where they'll put 30 or 40 people on a project and spend six months designing before they even go near a computer?

JEZ: That certainly works for them. I mean Super MarioWorld had 20 people working on it for two years, and that's the most f**king brilliant thing ever.

THE ONE: Will we end up the same?

JEZ: Well we're doing a platform game at the moment, which is completely different to everything else, and we've got eight people working on that right now. It's taking loads of people, not just to design, but also to program and produce the artwork.

ERIC: Don't you think you lose a sense of direction, or individuality, when you have a lot of people working on the same game, though?

THE ONE: Well you work as part of a team.

ERIC: Yes, but it's a small team.

JEZ: The thing to bear in mind, though, is that only one guy actually programmed MarioWorld. They have loads and loads of guys developing all sorts of little routines and graphics separately, and when that's all finished they give it to just one guy, who then writes the whole thing over again, but better.

JON: What we've always done is have me and Chris (Yates) designing, so you have two designers with different opinions, and we disagree.

ARCHER: So how do arrive at a compromise?

JON: Because we understand each other's thinking. Chris will always go for something more arcadey, direct and helps the player, while I will go for something that's a bit more complicated. And then we just see what plays best. Every time the game goes on a step, we re-evaluate it, redesign it and go on.

PETER: That shows in your games, that really does. It shows in the quality of the games. One of the reasons why we're all successful writers around this table is that we do play the games. There are a lot of games that never actually get played during development.

At this point even more beers arrive and subsequently the conversational deteriorated rapidly to the point at which it became at best obscene, at worst unintelligible. After a few more quaffs, the crew set off for London's Trocadero (except Jon, who had to get back) for a few plays on the top new coin-ops, and a nosh at a local Vietnamese restaurant. Luvvly Jubbly!





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THE HUMANS

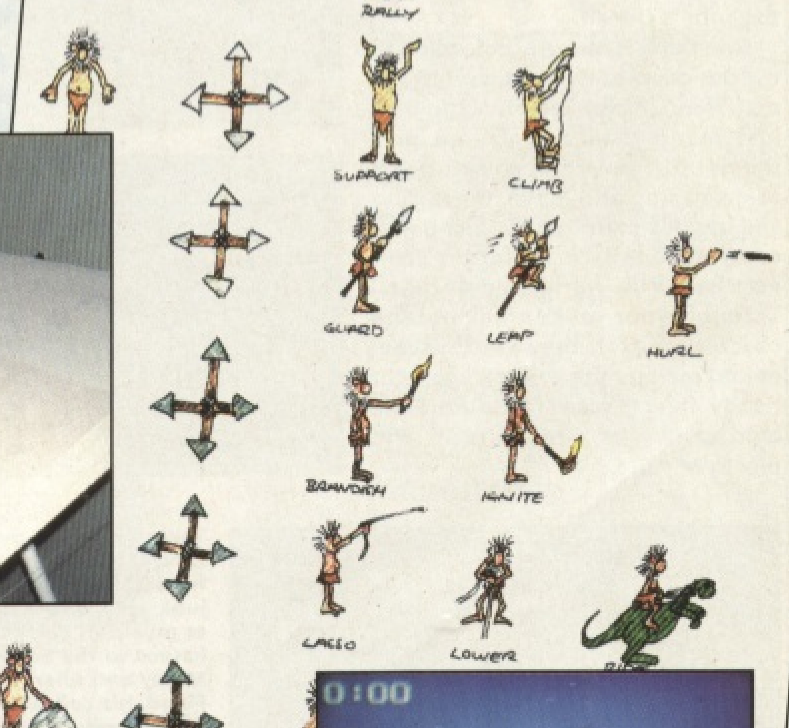
Newcomers Mirage are making loud noises about their initial batch of releases. The first game, Humans from Imagitec, may look like a Lemmings clone, but the people behind it claim that, for those who are willing to look a little closer, there's a lot more to it.

It's a great shame that this is a Human League of prehistoric misfits and not the ace popsters from Sheffield who had a string of hits in the early 1980's like. Still, you can't win them all. The question is, will newcomer Mirage's first offering successfully woo Amiga owners still gaga at the wonderment of Lemmings, or will it end up looking like a rip off? Mirage and developer Imagitec are quietly confident.

Although there's a good chance that you may not recognise the name Imagitec, it's more than likely that you've come across the firm's work. The output from Imagitec doesn't end with those Ultima conversions or the new American Gladiators game. Resident musician Barry Leitch has provided more video game soundtracks and sound effects than you can shake a stick at. In the past few years, Imagitec has handled the aural accompaniment to the Amiga adaptions of Silkworm, Switchblade II, Lotus II, Utopia and many more. He has a complete library of tunes and

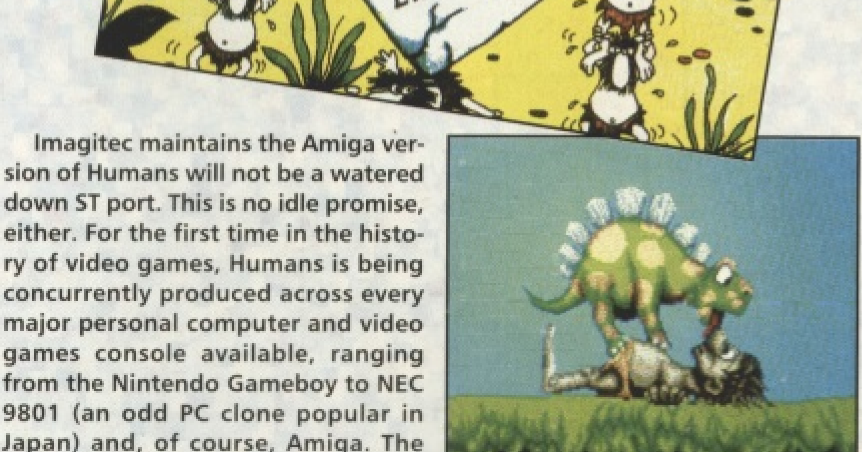


At Imagitec, designers and artists develop each game concept with detailed scripts and storyboards before the programmers even get to brew the coffee. "This way, everybody has a clear idea of what they've got to do," explains Martin Hooley.



(Right) Humans actually started life as a game design for the Atari Lynx handheld video games system. It's been called Dino Dudes and Dino World in the past. This is what the portable version will look like.





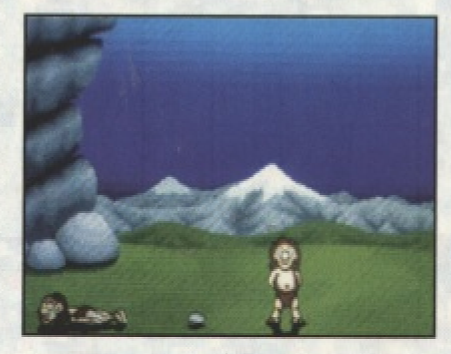
sound samples for explosions, squealing aliens, and so on. The firm wants to expand this side of the business and is currently putting a promotional audio tape together with extracts from best compositions thus far - but that's another story.

Humans has been conceived and designed as a series of products charting the evolution of mankind. Like Star Wars and Indiana Jones before, this is scheduled to be an epic trilogy. As the leader of some Neanderthals, your task is to organise this dopey bunch of cavemen and overcome a number of objectives culminating in the rescue of the tribe's Queen.

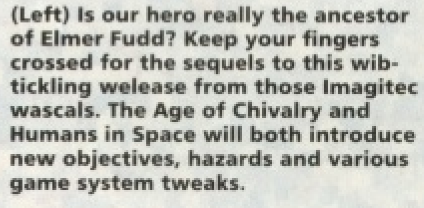
One thing is for sure, according to the designers of Humans, prehistoric man is a real plonker. They can only just about walk, climb and pick things up. If you don't pay attention to every step and move, these guys will happily plummet to their death or end up a tasty snack for the nearest herd of hungry dinosaurs. Through your quick thinking and quicker reflexes, they must discover and manipulate a whole range of handy objects scattered around the landscape like fire, wheels and pieces of rope.

Heaps of slapstick humour, so evident in the cartoon classics like Road Runner and Tom & Jerry, shine through during the numerous spot animations inside the game. Humans is obviously attempting to even outshine Lemmings in the cute-stakes. The comparisons are obvious, the differences a little more subtle. There aren't any strict do or die puzzles, just objectives.





Imagitec maintains the Amiga version of Humans will not be a watered down ST port. This is no idle promise, either. For the first time in the history of video games, Humans is being concurrently produced across every major personal computer and video games console available, ranging from the Nintendo Gameboy to NEC 9801 (an odd PC clone popular in Japan) and, of course, Amiga. The team remains pretty modest about the achievement. Surprisingly, this is causing few, if any, hassles. In fact, Imagitec sees this ambitious method as positive advantage over the normal practices of developing a game on a single format, then converting it over to other systems. Features are being fiddled to take full advantage of each host machine. "Parallel development works well because of our tight control over every process," confirms boss Martin Hooley. "It's still a long slog getting Humans finished in time."



(Left) Is our hero really the ancestor of Elmer Fudd? Keep your fingers crossed for the sequels to this wib-tickling welease from those Imagitec wascals. The Age of Chivalry and Humans in Space will both introduce new objectives, hazards and various game system tweaks.

Animated interlude sequences are rewards for solving objectives in certain levels, for example, discovering fire or finding the missing Queen. Here, 'Dino the Dinosaur' bounces onto the screen and gives this geezer a lovely big kiss.

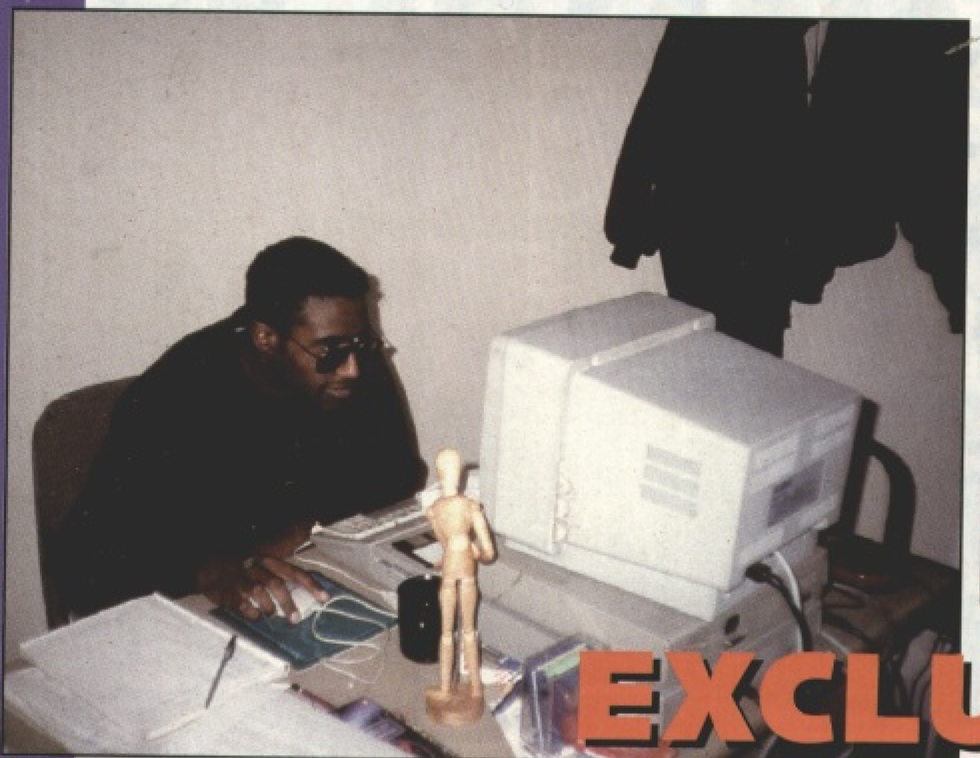


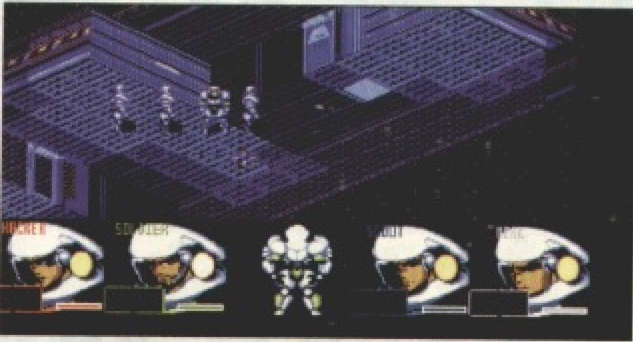
Andy the graphic artist is hard at work on The One's yummy cover disk demo. At least you won't have to strain your eyes looking out for little Lemming style creatures. Humans' sprites are a satisfyingly large 24x16 pixels in size.

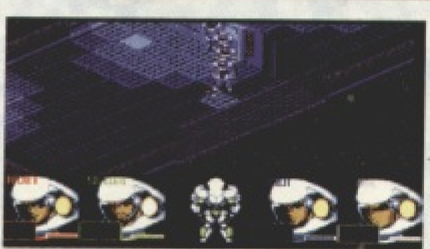


There's none of that fancy Sony DAT stuff here, this room is a hi-fi junk yard. While computer musician Barry Leitch listens to the Sisters of Mercy and Alien Sex Fiend, his colleague Howie prefers fringe stuff like Spear of Destiny, The Men They Couldn't Hang and The Pogues. Sonically speaking, the boys use a specially adapted version of Protracker on the Amiga for every project.

PROJECT: Humans
PUBLISHER: Mirage
AUTHOR: Imagitec Design - Martin Hooley (Producer), Rod Humble (Game Design), Slick and Dave Hall (Storyboard Artwork), Dave Exile (Program), Andy (Graphic Design), Barry Leitch and Howie (Music and Sound Effects), plus support from other designers and artists
INITIATED: December 1991
RELEASE: May 1992







(Far left) Graphics man Mark Anthony hard at work (as usual, we're told).

(Below) ShadowWorlds' characters and faces are built up in almost exactly the same way as in Shadowlands. The spacey scenario has allowed for some clever extra additiobs to the graphics, however - when a character is selected, his radio mike slides down to indicate he's "on-line", and the lamps on the side of his helmet acually lights up when activated.

EXCLUSIVE!

SHADOW

After the runaway success of its first RPG Shadowlands, Teque Software is taking its innovative PhotoScape™ system where no man has gone before. Gary Whitta throws some light on the subject...

Life's full of surprises, isn't it? For example, you didn't expect this first issue of the new The One to be as excellent as it actually is, did you? And you wouldn't have expected a company like Teque, which is best known for producing coin-op conversions for companies like Mirrorsoft (R.I.P.) and Domark to come up with one of the best and most inventive original games of the year, would you? Well, like I always say, it just goes to show. Or something.

The isometric role-playing epic Shadowlands could quite easily have been passed over as just another run-of-the-mill slice of dungeons'n'dragons mayhem but for one thing - PhotoScape. Though some cynics may pass it off as a simple gimmick, more informed sources know that, rather than just being a nifty graphical trick for creating a gloomy, moody atmosphere, PhotoScape actually adds a whole new dimension to the gameplay. Understandably, it's a lightbulb that Teque is particularly proud of, which is why it is currently producing a second game using the system.



Meet the gang 'cos the boys are here... left to right, Dean Lester, Barry Costas and Mark Anthony.

Now although it may look a whole lot like it, and the title is a bit of a giveaway, for publishing reasons ShadowWorlds is definitely NOT the sequel to Shadowlands. "ShadowWorlds is to Shadowlands what Space Crusade is to Hero Quest" explains Dean Lester, Teque's Managing Director and also, by a happy coincidence, the game's designer. In theory it's a whole new game based around what is, more or less, the same display and character-control system. The most important difference is the game's setting - gone are the hackneyed sword-and-sorcery cliches to make for a futuristic, deep-space setting. The traditional axes and spells have been replaced by laser rifles and pulsar grenades. Bye bye balrogs and orcs, hello horrible insectoid creatures from the darkest corner of the galaxy. "The main thing we're trying to do is get real Aliens-style tension and atmosphere," Lester explains.

So what's the story? Over to graphics man Mark Anthony, who thought it up: "It's all set in this military weapons research institute based on a far-off moon. What's happened is, the communications systems have suddenly gone down and your team of space marines have been sent in to find out what's happened." Shortly after having landed on the moon, it becomes obvious that the reason the radios went down is because the entire complex has been overrun by hideous killer aliens - and the only way to free the endangered colonists is to wipe out the slimy fiends. More shades of THAT film here, you'll notice.



ShadowWorlds' spacey setting has allowed Teque to radically rethink and enhance the PhotoScape system, so that it now behaves in a far more sophisticated way, with light portrayed as beams rather than the flickering pools of Shadowlands' torchlight. Each character's space helmet comes with an in-built light, so by simply clicking on somewhere in the room, you can direct the beam of light anywhere, to illuminate specific objects or just have a look around. "Like Shadowlands, you've got parts of the game that are pre-lit, like certain areas of the research





This early development background screen shows how certain areas of the weapons complex are illuminated by built-in electrical lighting in traditional PhotoScape™ style. In deeper parts of the base, where the electrical systems have been destroyed, the only way to see is with the helmet lights.



Yes yes, you RPG freaks needn't worry - though there's a lot more action than in Shadowlands, the role-playing element is just as important as ever. Just look at those individual character stats!

WORLDS

lab and the alien landscapes, but other parts of the complex are derelict and have no power, which is where you need to use your own torches," Dean explains. Theoretically, the gloomy PhotoScape system will be even more effective here in this Aliens-style setting than it was in the dungeons of Shadowlands, with insectoid beasties breathing down your neck every step of the way.

And of course, combat has been souped up. As the game is set inside a weapons research lab, there's no end to the experimental guns that players can collect." We're going for some really big weapons. The guns work on a two-part system," says Dean. "You can combine certain types of barrel and stock to produce different results, like high-power beams and scatter shots." Long-range weapons like these work in the same way as Shadowlands' magic, and light sabres have also been included to preserve the hand-to-hand combat element. Enemies come in the form not just of aliens, but robots, androids and other automated security systems.

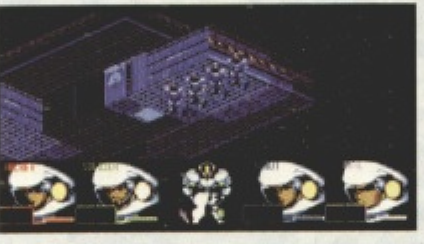
"Essentially, ShadowWorlds is still an RPG, but it's much more frenzied than Shadowlands was, with a lot more action and blasting," claims Dean. "I think that with this game we're getting closer to the dividing line between an arcade space game and a role-playing space game." Unlike the game's most similar rival Space Crusade, however, ShadowWorlds won't be mission based - instead it's presented as a single quest with different objectives to meet on each successive level. "I think doing missions instead of a single objective leads to a more disjointed game," Dean reasons.



We're not even going to bother to caption this one...

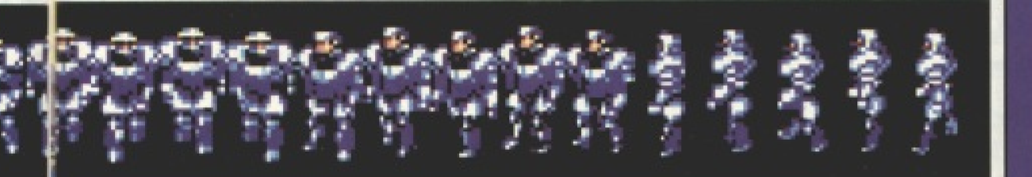






In outer parts of the complex, the "outside world" is currently represented simply by a makeshift starfield made up from constantly repeated characters. For the finished version, we're promised a far more spectacular and realistic stellar backdrop.

PROJECT: ShadowWorlds (working title)
PUBLISHER: Krisalis
DEVELOPER: Teque London
Dean Lester (Design)
Barry Costas (Programming)
Mark Anthony (Graphics)
INITIATED: February 1992
RELEASE: Autumn 1992





AQUA

Millennium is hoping that James Pond is one character who'll run and run. Red-faced, puffing and panting, David Upchurch tries to keep up...

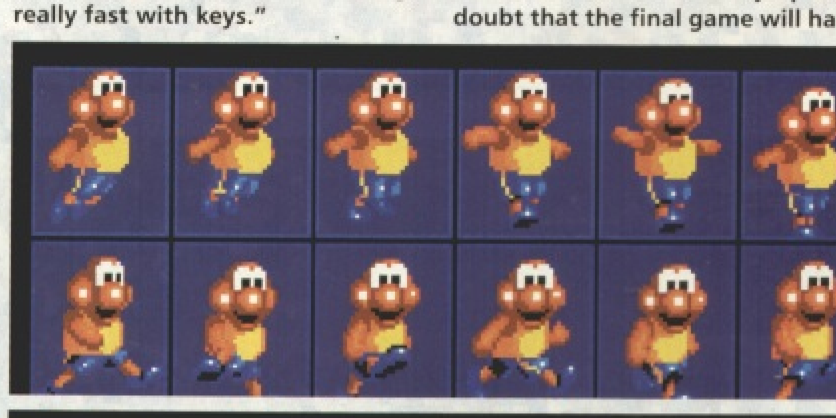
Even top international secret agents need a little R&R from time to time. And James Pond, slippery star of Underwater Agent and Robocod, is no different. Ah yes, sun, sea, sand... and sport. You see, Pond likes to do a lot more on his hols than sit on the beach with his fins up; his idea of relaxation is competing for medals in weird soggy sporting events. And the name of this competition? Well, how about Underwater Olympics. No, sorry, try Bathelona. Hang on, it's...

"Oh, Millennium ring me every week with a new title," laments programmer Steve Bak, who sounds just as confused as everyone else. "I think it's currently Aquabatics. It may well change again."

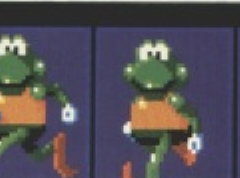
In terms of gameplay Aquabatics is a welcome return to the kind of sporty games made popular years ago by coin-ops like Track and Field and Hyper Sports. "Yeah,' admits Steve, "It's a waggler." By furiously rattling the joystick from side to side the player makes Pond run - more waggle, more speed - while well-timed taps of 'Fire' make Pond jump or throw, depending on the event. For those with a loathing of joysticks there'll be other control options. "I prefer keys to the joystick," ponders Steve, "You can go really fast with keys."

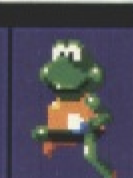
So why put Pond in a sports game? "Because it's Olympic year!" laughs Steve. "Some bright spark at Millennium came up with the idea of James Pond Olympics and we thought 'Yeah, let's have some fun!' The emphasis is much more on James Pond than the Olympics; I doubt that the final game will have a single event straight from the real Games. The important thing is it's got to be fun. I mean, I don't think there's Limpet Catching in the Olympics yet. Maybe next time."

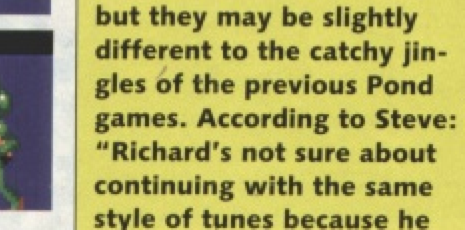
So tell us about 'Limpet Catching'. "You know what a limpet looks like?" Er... I think so. "Well, ours look more like clams. At one side of the screen there's a limpet generator which shoots out limpets that skid across the floor. The aim is flip them up in the air by jumping on the edge of the shells] and catch them. At the moment we're not













(Above) Says Steve: "The hero isn't always going to be James Pond. Sean's just finished drawing a big toad that runs around on two legs, a bit like Toad of Toad Hall. We might end up replacing Pond with him in the 100m Splash.

(Top) Chris Sorrell, the man behind the original James Pond and Robocod games, is keeping a check on Aquabatic's progress. According to Steve, "Chris is supervising the graphics and making sure the game has that 'James Pond' feel."

(Left) Aquabatics will take place several different sporting 'arena'. Planned so far are a beach, an island, underwater, Atlantis and even inside a whale (the mouth of which can be seen here). "The big problem underwater is that most events rely on gravity for their difficulty and the aquatic setting screws this up," says Steve. "So although Atlantis is underwater, inside it's dry so the events carry on as normal. The same thing for the whale. It's a way of getting around the problem."

TUNA TUNES

Once again Richard Joseph is on hand to write the music and sound effects, but they may be slightly different to the catchy jingles of the previous Pond games. According to Steve: "Richard's not sure about continuing with the same style of tunes because he received unfavourable press about them. I think the public like them but not the press. I suppose they listen to them all day and get sick of 'em."



STEVE'S STAR FISH!

So come on Steve, what's your favourite fish then? "Oh, that's a killer, that is," replies Steve. There's a lengthy silences then Steve states: ""It has to be catfish, because they're so damn ugly. It's like somebody drew them - you wouldn't think something like that could exist naturally."



BATICS

quite sure how he's going to catch them. He can't really collect them in his fins and a net's too boring. We definitely don't want to have anything normal."

"Then there's the 100m Splash. You run off the beach into the sea and have to paddle like Hell. If you go fast enough you stay on top of the water but if you slow down you sink. The aim is to reach an island out at sea. There are buoys with strings of lightbulbs between them which Pond can leap up and try to smash for bonus points. But some of the bulbs are missing leaving exposed sockets and if Pond hits them he gets electrified." There will be similar opportunities for skilled players to pick up bonus points in every event.

"In another event there's a giant penguin who has to juggle furry little sea creatures and keep them in the air. Actually, this may end up as a bonus event instead of a main event. A main event has to be a win or lose thing, qualify or not, but juggling doesn't really lend itself to that."

Plenty more wacky events are planned, but Steve is unwilling to give to much away at the moment: "It's a secret," he says, mysteriously. Currently Aquabatics is a single-player game. You can practice the events in any order but to win medals you must complete them in a set order. "There may be two-player events," adds Steve, "where you play as part of a team and help each other. For example, in a rowing game one player would row and the other would steer."

Pond's fans will be pleased to hear that in keeping with the previous games there's plenty of off-the-wall humour. "We've got lots of little jokes planned," reveals Steve, "but I'm not sure how many of them people are going to get. For example, there's a Speedy Gonzalez-like character who sits in the background with this big sombrero on. Every now and then he pokes his hand through a hole in his hat and waves. It's a Mexican wave. Get it?"

It has to be said, Aquabatics certainly looks like it'll be a lot more fun than the other sporty games due to appear this summer. I mean, I don't know about you but I'd much rather play pouting Pond than some sweaty bloke in boxer shorts. Find out whether Pond is first past the 'fin'-ish line in the review coming soon!

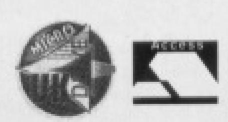
PROJECT: James Pond Presents: Aquabatics
PUBLISHER: Millennium
AUTHOR: Vectordean:
Chris Sorrell (Design, Graphics)
Steve Bak (Programming)
Sean Nicholls (Graphics)
Richard Joseph (Sound)
INITIATED: December 1991
RELEASE: August 1992

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AMIGA FROM HELL!

Call yourself an Amiga gamer? More like a git! These days, it's just not good enough to plug a bog-standard Amiga 500 into your portable Ferguson and waggle away with the joystick from your old Atari VCS. Times change, and the Amiga men of the 90s know that to survive against the new wave of ultra-fiendish software, your machine must be super-swish and cranked to the absolute max. So step back and let Gary Whitta show you the way forward...

It's a sad but true fact that, of the estimated HALF A MILLION Amiga games players in the UK, the vast majority are effectively playing with one hand tied behind their backs. It's all very well saying All Amigas Are Created Equal, but in these dangerous times the only way to shorten your odds of success in the cut-throat arena that is Amiga gaming today is to play with a decent bit of kit. That sad little beige box of yours needn't be so bland - with a little love, and some well-spent cash, your Amiga can be turned into a rocking and rolling games centre!

And to help you create it, we've put together what we believe to be the ultimate Amiga games-playing set-up. This is the Amiga equivalent of James Bond's Aston Martin - EVERY possible luxury has been included, to transform what was once just another computer into the Amiga from Hell. It's a bit like in those womens' magazines where they give some dowdy housewife a makeover and turn her into a glamour model for a day. Or something.

The range of add-ons and accessories that have been designed to make your gaming life easier can be a bit mind-boggling, especially for new kids on the Amiga block, so for each bit of kit we've chosen one model that we rate as the dog's danglies. If you follow this idiot-proof guide you can't go far wrong, and once you're all tooled up you can happily return to all those games that have been giving you gyp and show them how the worm has turned. Revenge at last!





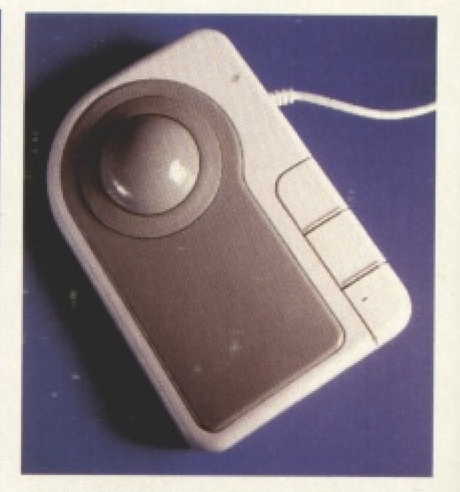
SOME JOYSTICKS!

Of course. Where would you be without your trusty friend through times good and bad, your old mate the joystick, eh? All experienced gamers will tell you that a good joystick can often be the difference between life and death (on screen, of course - don't expect it to save you if a gang of skinheads come running at you with bits of lead pipe). It's important that you get to know your stick - sleep with it under your pillow, clean it every day, give it a girl's name and so on - if you want to get the best out of it. One word of warning - keep well clear of those crap helicopter-style ones, because they are absolutely useless. The best types are those based around the same design as that old Spectrum classic, the Kempston Competition Pro, and any one of these comes heartily recommended. Of all them, however, The One has decreed the best to be the sexy all-black model of Powerplay's The Cruiser. It's got lovely clicky dual fire-buttons, a super ergonomic design, rubber suckers for tabletop use and a unique three-speed torque control that adjusts the sensitivity of the stick. Oh, and don't forget to buy two - there's nothing worse than having arguments with your Kick Off 2 opponent about who gets to play with the crappy stick.



WELL HARD!

Now we're starting to move into the more luxurious items. A hard drive isn't exactly a gaming necessity, but they can come in jolly handy for adventure gamers. Some of the larger Dynamix and Lucasfilm adventure games, for instance, are so huge that the constant disk-swapping can really get a guy down. Hard disk installation is the answer - just copy all the disks into the little beige shoebox, and the whole game is there when you play it! No more tiresome disk-swapping, and the access time when new data is loaded in is considerably less painless. Admittedly, the vast majority of Amiga games run quite happily without a hard drive, but it nevertheless makes games like Leisure Suit Larry and Monkey Island infinitely more enjoyable to play. With prices running at about £350+ for a standard 40 Mb model, it's an expensive luxury, but hey - we are talking about the Ultimate Amiga here!



NEW BALLS PLEASE!

Once more we delve into the zone of more luxurious items but, like the girl on the Cadbury's Flake advert, we know that it doesn't hurt to splash out and indulge yourself once in a while. For the serious gamesplayer, a trackball is a handy device to have hanging around when you really need to give it some with the mouse. Games like Missile Command (which was originally designed for trackball) and many others which require fast'n'furious mouse control work a lot better with a trackball, as they're more responsive and less hard on the hands in the long term. Admittedly you're only ever going to use this with about 1% of games (with most, the conventional mouse is still the best option), but, like a smoke alarm, you'll nevertheless sleep better knowing you've got one. By no means top of our recommended list, it's been included here for the sake of completeness - and also because we think they're a laugh.

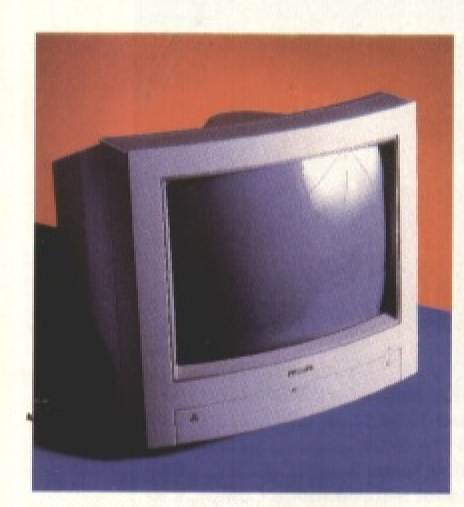
Now that's what I call an Amiga! For the purposes of practicality, we've worked from the most basic of foundations, the machine that most people already own - the 500 or 500 Plus. So izzy wizzy let's get busy! Everybody hold on tight as we take you on a magical mystery tour of THE ULTIMATE AMIGA!

DRIVE ME BONKERS!

Almost as vital as a 1Mb upgrade, a second disk drive is one of the essential bits of kit you really cannot be without. Though 99% of games will run happily on a single-drive system, the degree or disk-swapping required by many multiple-disk products could drive a man to drink. These days, even the most basic arcade games require two disks, and nothing destroys the atmosphere more than the action being halted for a disk change. Ooh, it can make you so mad! Connecting a second drive makes life soooo much easier- you'll feel like one of the geezers out of the sleepy Intercity ads - as well as allowing you to concentrate on the game in hand, rather than constantly juggling bits of plastic. If you're a bit of a Richie Rich, you may want to splash out on more than one drive, ensuring that the likes of Monkey Island and Cruise For A Corpse cause you the minimum of hassle. With external drives selling for as litle as £50 a shot (or even less at the sad computer shows), it's one of the most useful and economical add-ons you can buy.







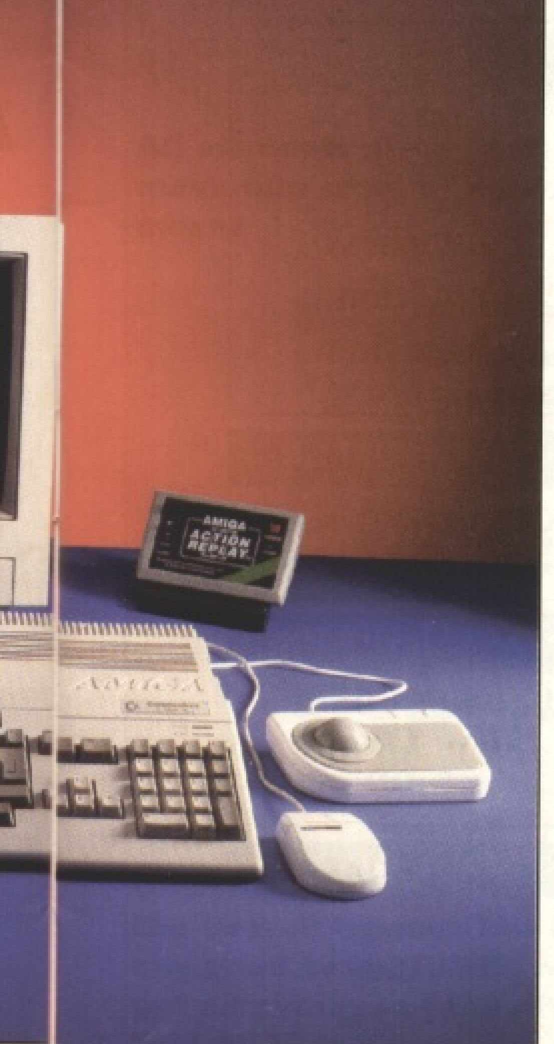
MEAN SCREENS

Yes, I know it's difficult to believe, but there's still a large quantity of Amiga gamers out there who plug their machine into the telly via those horrible brick-like modulators. We don't like to tell you off, but this is simply not good enough. It's not that a TV display is unworkable - it's just that the colours always seem washed out and without the clean, sharp edges a monitor offers, small details (which can often be of vital importance in adventure games) can be difficult to spot. If you're at all serious about playing games, a monitor is absolutely essential. They're all more or less the same, although the display differs slightly from model to model - most of them have a shiny, 'gloss' finish, like the original Commodore 1081, while others give a flatter, matt display with less glow and a subsequently slightly cleaner image. It's just a matter of personal taste really, although the personal favourite around here is the Philips CM8833/II, which gives a right smart picture. 14" is the standard screen size, although if you've got money to burn (like upwards of a thousand pounds), 21" models are available.



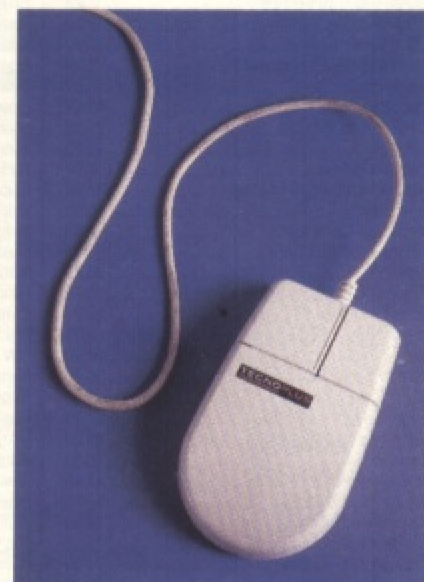
ACTION REPLAY

Sometimes it's the little things in life that make all the difference - and Datel's Action Replay cartridge is no exception. Primarily used by developers as a handy code monitor, it's equally useful to gamers as a way of entering pokes and cheats. You simply hit the magic red button to freeze a game in progress, tap in the relevant code, and when you go back to the action you've got infinite lives, energy, weapons or whatever. More and more mags are printing pokes for the cart (including our good selves), making it more useful every month for the tips-conscious gamer. There's an extra bonus - the red freeze button can act like a universal pause button, allowing you to pop off for a cup of Tizer or a ride on the porcelain bus even when the game either doesn't include a pause mode of its own. Be warned, however, that due to certain shady pirate types using the cartridge as a hacking device, some developers are incorporating safety features into their games which means they won't work if the cartridge is plugged in.



EEK! A MOUSE!

"You what?" you say? "I've already got a mouse, thank you very much"? Well, that may well be the case, but the fact is that while Commodore's standard Amiga mouse is fine for everyday use, it's by no means ideal for controlling high-horsepower top games action. For a start it's a bit of a heavy beast - the rodent equivalent of a Volvo - and the buttons, though they have a good feedback, require a fair amount of pressure to click (particularly when new), making games where speedy button-jabbing is required a bit of a slog. There's nothing worse than having to fiddle about to point at exactly what you want during a pivotal point in a game of, say, Populous II and losing as a result. What you want is a slimmer, sleeker model, slung low to the ground with a featherweight chassis, like a Porsche 911. The best bet, we reckon, is the Naksha mouse, which is super-light, has lovely easy-to-click buttons and is spot-on all round. Oh, and you have to have a mouse mat, as well - they make the world of difference.



ONE MEGABYTE

Any Amiga gamer worth his salt knows that life just isn't worth living without this magical little piece of silver cheese. Time was, when the Amiga first came out, a measly 256K was all you needed to run the crap vaguely game-like efforts that first appeared for the mighty machine, but these days you haven't got a hope in hell of getting the most out of your software unless your Amiga is throbbing with a massive Megabyte of storage power. 1Mb is fast becoming the games standard (the 500 Plus has a built-in Meg), with the ratio of 1Mb-only games getting bigger all the time - Birds of Prey, Heimdall and It Came From The Desert are just three examples of games not available to half-meg users. Also, more and more half-meg games come complete with additional graphics, sound and music that are activated when the program detects extra memory, thereby giving 1Mb users an extra treat. There are many types of memory expansion available, but they all do more or less the same job. Forget about the ones with the expensive battery-backed clock (they're only used by boring sprocket-heads) and steer clear of the ones that just look like a green circuit board - you may need to slot the board in and out as some older games won't run with a Megabyte installed, and constant handling may damage the sensitive bits. Go for the one in the sturdy silver wedge-shaped casing (like the official Commodore one). With memory boards available for as little as £20, it isn't a luxury - it's a necessity.



SOUND!

In case you had forgotten, the Amiga has Stereo sound - so use it! Though most monitors have stereo capacity, the feeble speakers just don't do justice to the machine's awesome sonic power. For the best results, you need to get hold of a hifi-style stereo amplifier and a pair of speakers. All you do is forget about the monitor cable's built-in sound leads, pop out and buy a pair of phono-to-phono plugs from your local Tandy, connect the Amiga's sound output to the amplifier and away you go! Not only do you get much more effective stereo performance, but you'll also be able to crank the sound up to ear-splitting levels - perfect for those late-night shoot'em-up sessions. Real sound buffs may want to attach a second set of speakers for a real surround-sound experience! Amps, however, don't come cheap - you'd be lucky to get a decent one for much under a hundred quid - and the speakers can cost a few bob too. An economical alternative is to connect the Amiga to the AUX/EXT ports of your existing hifi system, and use that as your amp. Alternatively, certain Amiga suppliers offer stereo mini-speakers with built-in amp for about £40 quid - although the output isn't quite as thumping as you'd get with a proper set of hifi woofers. However you go about it, once you've experienced your Amiga's sound in REAL stereo, you'll never go back to a bog-standard monitor again.

DIAMOND GEEZERS!

We'd very much like to thank Diamond Computers, who supplied us with their lovely shiny equipment for photographic purposes. If you need some Amiga stuff and are fed up with cheeky shop assistants barking at you, why not give Diamond a call on 071-580-4355 (branches all over the place). They're great!

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95	Fire and Ice	(Ocean)

THE SCORES

All elements of our games are rated out of a possible maximum score of a hundred. But what do the scores actually mean?

0-25	Rubbish. Offensively low quality.
26-49	Below average. Not acceptable by today's standards.
50-60	Above average. But still plenty of room for improvement.
61-70	Fair to good. Lots of nice points, but in no way perfect.
70-80	Pretty smart. Above accepted standards.
81-90	Extremely good. Top notch impressiveness.
90+	Simply excellent. Breathtaking.

THE OVERALL SCORE

Obviously, at the end of the day, when all is said and done, the Overall figure is the best gauge as to whether the game is any good or not. While representative of the elements, it is not an average of the other scores. That's why it isn't called THE AVERAGE.



JIM DOUGLAS
Jim has been yanking his crank over a wide variety of game styles this month. Project X proved to be right up his street, being one of the most excellent shoot-outs of late. He wasn't especially enamoured with Loriciels rather cosmic Psyborg but didn't quite know what to make of Pacific Islands. So, very much a month of ups and downs. Ho ho.

DAVID UPCHURCH
Only the best is good enough for Dave, which is why he ended up reviewing the finest games of the month himself. Indiana Jones and the Fate of Atlantis and Championship Manager were pretty solid entertainment, but the likes of Ultima VI and Fire & Ice sent him into a gamesplaying frenzy. If there's anyone on earth worth envying this month - it's Dave.

GARY WHITTA
Whit's ability to turn his hand to almost any aspect of games reviewing is now legendary. So we maybe weren't using his talents to the full by giving him two football games to review in the shape of John Barnes and Plan 9. Still, Apidya game him the chance to become a wasp and shoot up a garden, so what has he got to moan about?

JIM WILLIS
Phew! Crazy Jim has simply been far too busy putting together all the layouts for the issue to snatch even a second to review any games. Or so he tells us. Next month, however, he promises to do his share and so we're getting a healthy pile of air traffic control simulators ready for him.



INDIANA JONES and the Fate of Atlan



Having found the submarine, Indy and Sophia have to get aboard before it sets sail for Atlantis. This part of the game is pure action, with our heroes having to jump and grab hold of a crane hook to carry them over to the rapidly-departing sub. Because of the isometric angles this is tougher than it should be - judging when to jump and then when to let go of the hook can be quite nerve-wracking.



First port of call is Monte Carlo, where Indy and Sophia hope to buy some Atlantean relics from antique dealer Alain Trottier, who also happens to own a casino (!). But to do that they need money and they've only got $50 between them. The only solution is to play the casino's roulette wheels. The tables are rigged, but once you fathom the system you can make a killing.

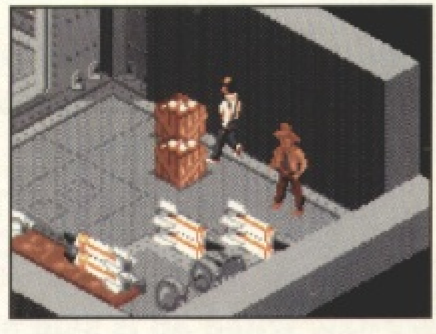
Without a new film on the horizon, will US Gold's latest Indy adventure whip up a storm? David Upchurch finds out...

It's 1938 and Indiana Jones is on the trail of thieves who have stolen ancient artifacts from Barnett College's museum. These are not just any old dusty relics - Indy believes they prove the existence of fabled Atlantis!

Little does Indy know, but the fiends behind this foul deed are the hated Nazis, lead by the cunning Dr Hans Ubermann and the sadistic Klaus Kerner. They'll stop at nothing to uncover the location of Atlantis and claim its secrets for their own, secrets which could give the Nazis power enough to rule the world!

Accompanied by Sophia Hapgood, an old flame who has had similar relics stolen in bizarre circumstances, Indy sets off on an exotic around-the-world adventure. First stop: Monte Carlo...

And so begins Indiana Jones and the Fate of Atlantis, based on the Dark Horse comic book of the same name. This may be the Action Game, with plenty of whip-cracking and fisticuffs to prove it, but there's also sufficient puzzling to keep the dust off your brain. It's smart stuff, and until the Lucasfilm Graphic Adventure makes this'll do more than nicely. Pass the hat and the whip - I'm off!



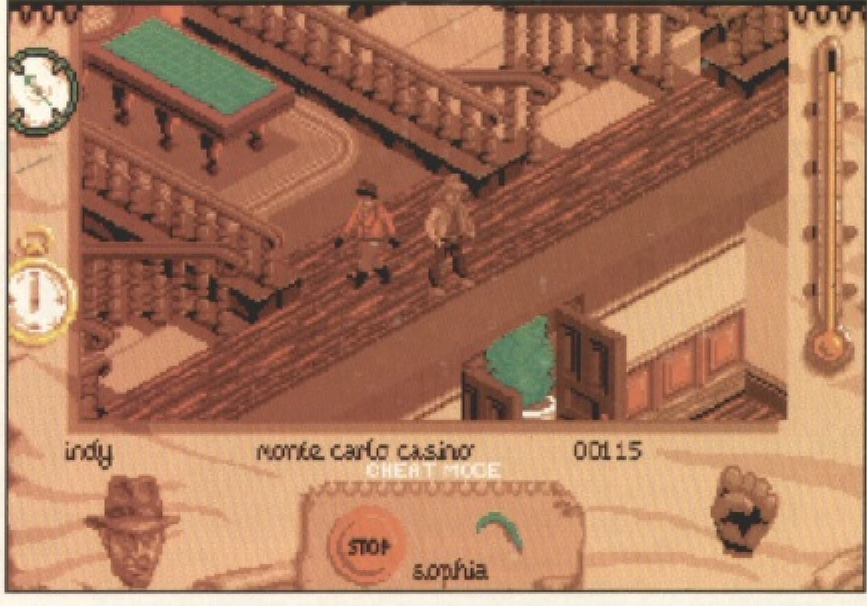
No sooner have Indy and Sophia clambered inside the sub's conning tower than the alert sounds - the Nazis know they're there! The baddies promptly activate a series of bombs in an attempt to scuttle the sub - and Indy with it! Not only has Indy got to run around trying to defuse the explosive, he's also deal with agent Kerner, the nasty Nazi, who is determined to see Indy dead.

1

2

1 The Nazis are sticklers for security and have built a series of guard towers around the base. Indy's first task is to get past them. The tricky bit is avoiding the spotlights - if Indy gets caught in their beam the Nazis will riddle him with machine-gun fire, rapidly draining his energy.

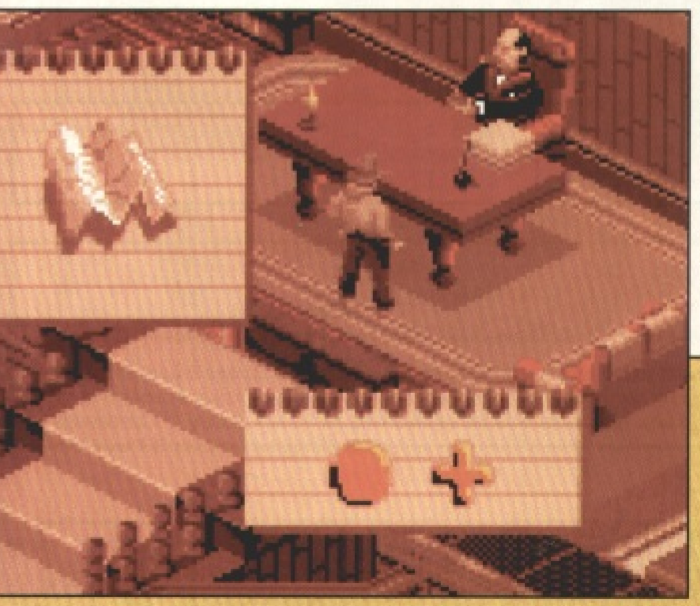




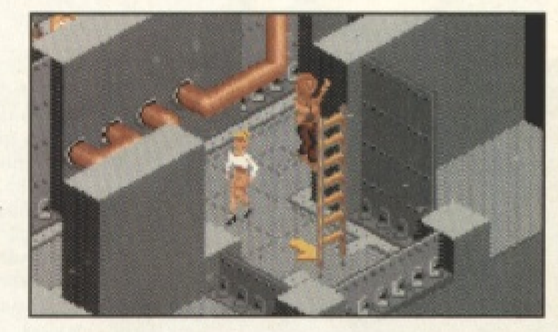
Having made the sub safe, Indy and Sophia can steer it to any of four Greek island, either of which may be the location of Atlantis. If the player has been doing his job properly, he should have picked up sufficient clues to tell him which is the right one. If not, it's a case of laboriously visiting each until successful.

As in all isometric-3D games there can be moments when you're not quite sure what's foreground and what's background, but a quick whizz through the four camera angles (one for each 'corner' of the room) should soon make everything clear.

tis - The Action Game



Cash in hand, Indy trades with Trottier for the antique goodies. When a character talks to Indy or Sophia their statements are coded into icons, which the player then has to translate using a table provided in the instruction manual. Presumably this is some sort of copy protection, but since the player already has to type in a number from a code wheel at the beginning of the game why bother?

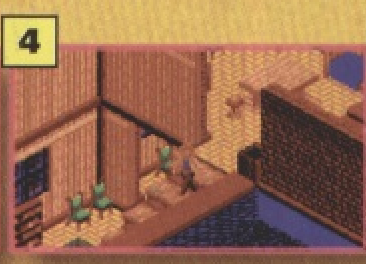




Having bartered for relics with Alain Trottier, Indy learns that the Nazis are about to mount a submarine-based expedition to four secluded islands in the Mediterranean Sea which may be the possible sites of Atlantis. Indy determines that he's got to be along for the ride. And so, Ms Hapgood in tow, he tries to break into the Nazi naval base and slip aboard that sub...

2


3


4


5


6


2 The gate is held shut by a hefty padlock, which even Indy's wirecutters can't clip through. Beating up the guard provides a solution to the problem - he's got a set of keys that fit the lock nicely. Indy and Sophia are in!

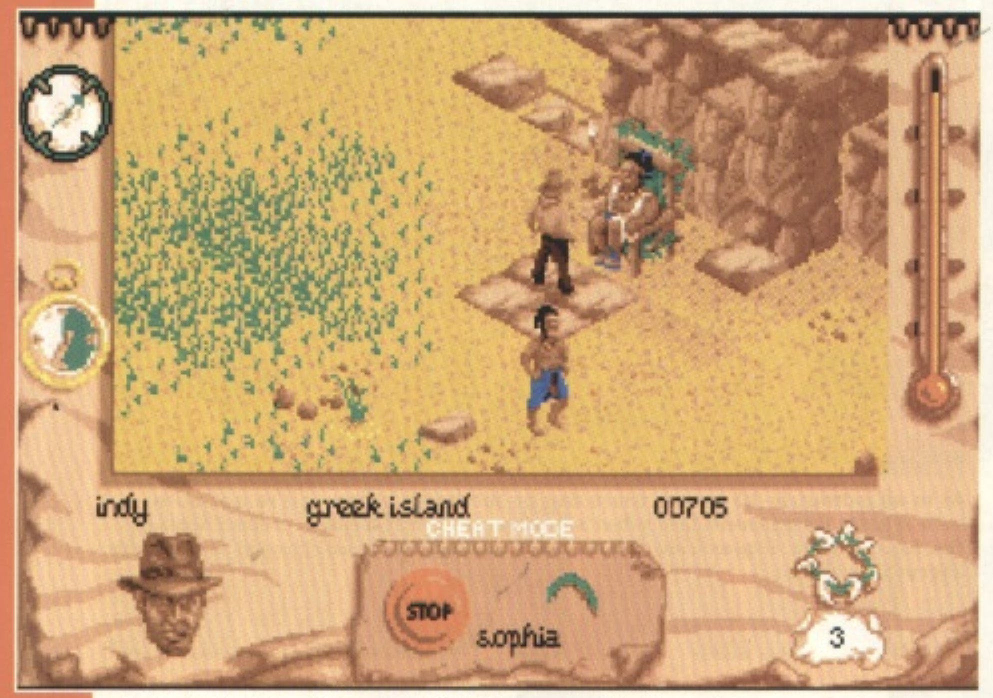
3 Unfortunately Indy's less-than-stealthy entry has had repercussions - the base alert has been sounded. Much violence ensues as Indy and Sophia fight their way through the base in search of the hidden passageway to the submarine pens.

4 Hmmm, nothing here by the looks of things. Although the compass points the way to the pens, the wise player will take a little time exploring in search of items that may help Indy and Sophia.

5 A-ha! Sophia's high heels do the trick once again - a sharp kick to a suspicious-looking bookcase reveals the secret door to the pens. Unfortunately it requires a passcode before it'll open. Indy consults some Nazi documents he found earlier...

6 Oh dear - the passcode is made up of four digits, not two. Looks like Indy and Sophia didn't do enough exploring earlier, so back they go. And all the time the Nazis are closing in...





Each of the islands is populated by spear-wielding natives, some of whom have been turned against you by the Nazis. (Incidentally, aren't these 'Greek' natives a bit weird? They look as if they'd be more at home in the Tropics than the Mediterranean.) Somehow Indy has to persuade the island's tribal chief to let him inside the sacred cave - only then will he know whether he has truly found Atlantis or not.



The player can toggle at will between control over either Indiana Jones or Sophia Hapgood. While some may grumble at the inclusion of a mere girl on Indy's adventure, Sophia is definitely a graduate of the Marian Ravenwood charm school. As you can see here, she's a dab hand (foot?) at the shin kick and her help is essential in some situations, especially if Indy gets captured.

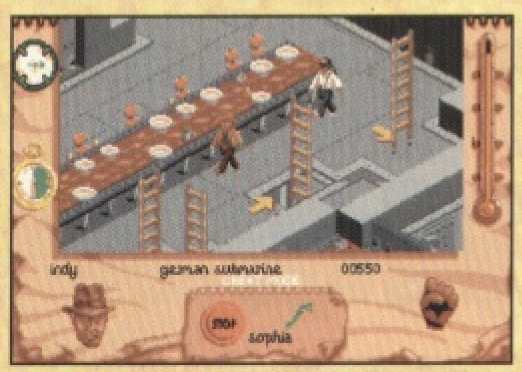








Inside Atlantis at last! There are many strange things to see and do but, alas, some things never change - the Nazis are here in droves so there's plenty of opportunity to indulge in some good old fashioned punch-ups with the Stormtroopers.



Although Indy IV has adventure-like aspects, the problems and their solutions are fairly straightforward - none of this "Use the fish on the kettle" ka-ka. For example, if you come across a barbed-wire fence then you simply select the wirecutters from Indy or Sophia's inventory, stand in front on the fence then hit the 'Use' key. Voilá - one hole on the wire.

This little snapshot indicates which of the two characters the player is currently controlling.

This window indicates the health or otherwise of the character not under the player's control. If the wavey line turns from green to yellow then it means they're getting kicked about a bit, and you should go and help them out. If it turns red then they've been captured by the Nazis.



Although the in-game graphics are excellent (the sprites, though tiny, are well-drawn and animated while the backdrops are beautiful), the graphics for the intro are simply appalling, looking as if they were designed for an Amstrad CPC rather than an Amiga.



(Left) One of Indy IV's key game elements is exploration - if you don't search every nook and cranny, you won't find special items (wirecutters, maps, passes and the like). And this would not be a good thing, because some of them are essential for successfully completing to the level. It's not quite as painful as it sounds, though - the thoughtful Nazis have stuck anything of worth inside bright green chests which are dead easy to spot.

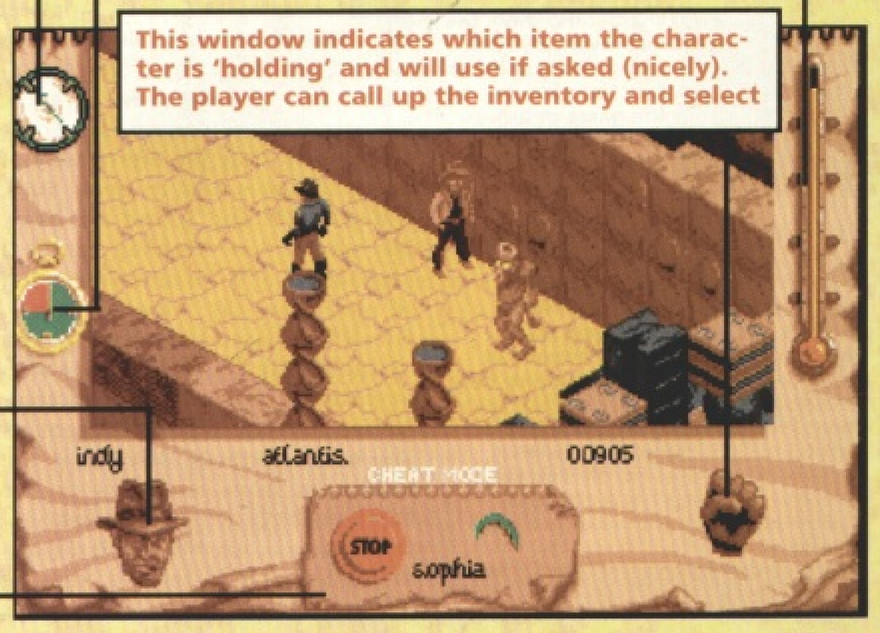
The compass needle always points to the current level's exit and spins wildly when you're almost on top of it. However, this handy help hardly makes the game a walkover - often you'll have to perform certain deeds or find certain objects before you're allowed to leave.

Some levels are against the clock, the time left indicated by this watch slowly ticking round. When the needle goes into the red, you know you're in deep do-do.

This thermometer thingy indicates health. The red line slowly shrinks as the character is worn down. If it hits rock bottom then they are immediately caught and slapped in jail.

This window indicates which item the character is 'holding' and will use if asked (nicely). The player can call up the inventory and select





As Indy and Sophia approach Atlantis's Inner Sanctum things take a decidedly gruesome turn for the worse when they encounter weird humanoids, mutated by years spent in proximity to the mystical energy source that powers the Atlantean's machinery.

The Byzantine Crusader

May 27th, 1938

Indiana Jones Missing

Feared held by Nazis

Sophia Hapgood

If either Indy or Sophia's energy bars fall to zero then they are automatically captured and imprisoned by the Nazis. The 'free' charater then has to mount a rescue operation. However, if both characters are captured then the game ends, with a final fateful newspaper headline marking their failure.

THE VERDICT

Up until now Indy may have been able to evade the Nazis but not, sadly, low-quality games. Lucasfilm's adventure excepted, none of the earlier tie-ins managed to capture the seat-edge excitement and tongue-in-cheek humour of the off-beat archaeologist's adventures. But at last US Gold have come up with the goods. Indiana Jones and the Fate of Atlantis is a real (whip) cracker!

Graphically it's a strange mix of the rough (the garish intro and between-level pictures) and the smooth (the excellent sprites and backgrounds), while the sound consists mainly of a Indy-theme remix which entertains for a while but then grates badly.

The opening Monte Carlo level is perhaps a little tco slowly paced and, frankly, dull - playing roulette is fun for a while but soon becomes tedious. Thankfully, however, things really hot up from the second level onwards, achieving an excellent balance between puzzles and straightforward whippin' and thumpin'.

Still, quibbles aside, if you're as big a fan of the Indiana Jones movies as I am then you should be equally chuffed with this: it's one game even Indy would take his hat off to!



SPACE QUEST IV





At least you're saved from any boring keyboard commands, unlike the previous Space Quest. The icons can be selected on the screen or by pressing the right mouse button to make your character walk, look, perform an action on a certain object, talk to other characters, show the last inventory item and activating other functions like saving the game or adjusting the level of animation in the game.

(Left) What's going on? You've got to be a real Sierra fan to get any fun out of this release. Everything in Space Quest IV is painstakingly drawn out and would test the patience of a saint. The computer spends much more time pulling data off disk than concentrating on the next inquisition or witty response from you. Will someone please inform Sierra that hardly any of us has got has got a hard disk and faster processor plugged into our Amiga...

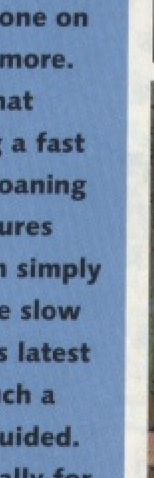


Can the latest adventure from Sierra manage to beat off a combined attack from Lucasfilm and Delphine?

Following the recent release of Cruise for a Corpse, Another World, Monkey Island 2 and Lure of the Temptress, the competition for title of best graphic adventure is building up fast. Some are hinting that the Sierra way of doing things is past its peak. Sure, the graphics and sound are okay, but games like Monkey Island 2 look tastier and are much more fun to play than, say, King's Quest V. Sierra has earned something of a reputation for squeezing every drop of potential salability out of their games by releasing endless sequels and other updates. Obviously, the backroom boys and girls in the company have also grown weary of the unscrupulous marketing department. So, in this release, they've attempted to parody themselves with a strange time travelling yarn where Roger Wilco actually arrives in the middle of Space Quest 12. Just what the heck is he doing there, and more importantly, how are you going to get him out of there...

THE VERDICT

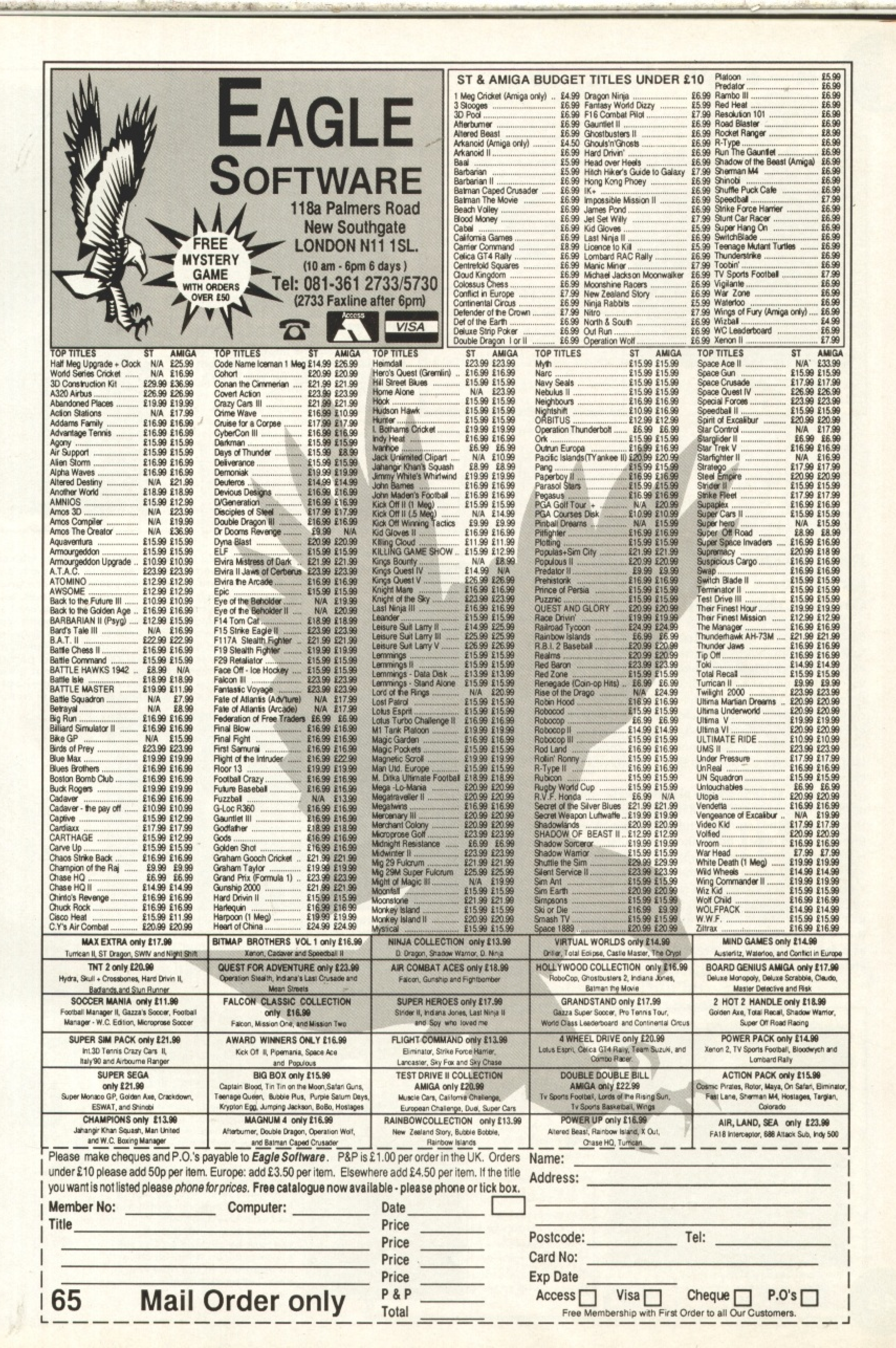
According to the goofy scenario on offer here, the Sequel Police believe Roger Wilco's exploits have gone on far too long. I couldn't agree more. Do you ever get the feeling that somebody out there is pulling a fast one? Games bores keep on moaning about the great Sierra adventures and how a software collection simply can't survive without one. The slow pace and tiring humour of this latest production badly shows up such a statement as completely misguided. It's very disappointing, especially for those players who enjoyed the first three games. Even the music and sound effects are bloody annoying. Perhaps the occupation of the main character is a clue to the whole thing? A sanitation engineer should feel at home with this garbage. In fact, "It's really a pile", is the first thing Roger Wilco says when he sees his new surroundings in Space Quest IV. You're not wrong there, matey! It's hard to believe this game is from the same publisher that brought us the brilliantly salacious Leisure Suit Larry.





(Above) This game is pretty much unplayable unless you've got a hard disk. Waiting for each screen to be pulled off floppy disk is frustrating and totally unrewarding. Oh, by the way, you'll need two drives and one megabyte of memory to even attempt it.





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You'll not get anywhere in Britannia unless you talk to people. It's the only way to get clues as to what you're meant to be doing; without them you'll just find yourself wandering aimlessly getting very bored indeed. It's all very easy - click first on the 'talk' icon and then on the person you want to chat to. You can them ask them single-word questions. For example, to find out what a character knows about the gargoyles then you'd simply type in 'gargoyles' and he or she'll spout forth. As a help the important words in a character's speech are highlighted, making it easier for you to pick out things to ask them.



ULTIMA VI

Dave Upchurch pulls on his jerkin for a spot of delvin' down Origin's dungeons

Big? Big!? You want big!!?!? Then try on Ultima VI for size, 'cos it's bleedin' huge! Okay, so these RPG-type thingies always do tend to be on the bloated side but with Ultima VI it's all getting just a bit ridiculous. Forty-two monster types to beat up, seventy-nine different magic spells to cast, hundreds of people to chat to and mile upon mile of countryside, dungeons and towns to tramp through make this no quest for the knock-kneed knovice knight. (Kof!) But - hey! - no-one said being a hero was going to be easy.

As in previous Ultimas you play the Avatar, an all-too-normal man sucked through a mysterious moongate and thrown into the monster-stuffed medieval world of Britannia. Lord British, Britannia's noble ruler, needs help; evil gargoyles have emerged from the bowels of the earth and are slowly laying waste to his once-beautiful realm. You, poor sucker, have got to stop 'em.

Fortunately you're not alone; your trusty mates Dupre, Iolo and Shamino are along for a rollick. And you need their help too; without them you'll survive about as long as a fart in a hurricane. Are you up to the mighty task ahead? And is your Amiga?



There's an old Britannia saying: "Warriors who stick together, live together." And true, your party's chances of survival are better when you're all in one group watching each other's backs. But sometimes, especially when you're trying to map a newly discovered area, it's better (and quicker) to send out a lone scout. You can switch to the other characters or reform them into a group at any time. Out of sight is out of mind, however, and it's easy to forget that the rest of the party are still vulnerable to attack even when they're not on-screen. The wise player will keep an eye on the message window which'll inform him if anyone's in trouble.

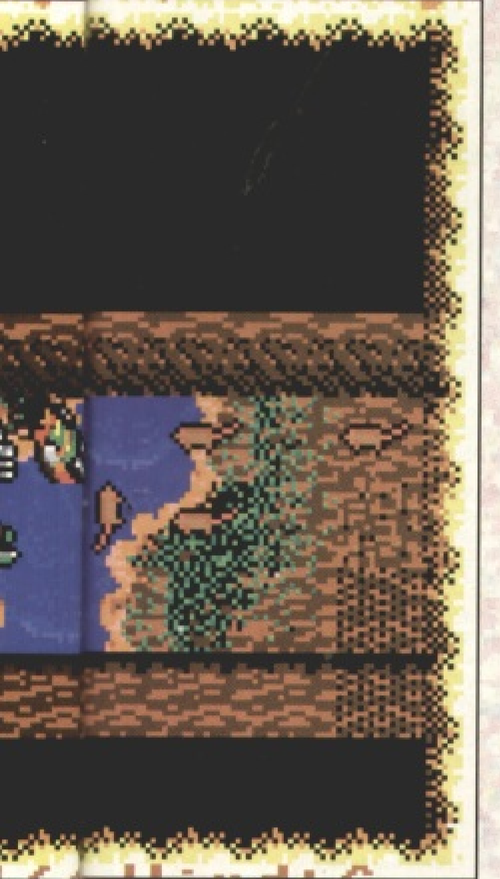


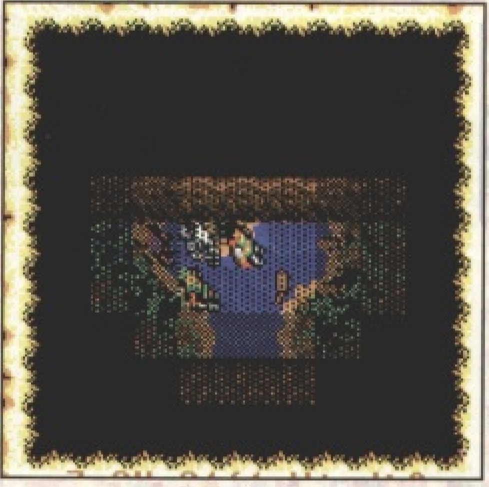
Thankfully character generation isn't just a case of rolling a lot of random mumbo-jumbo statistics. Instead you visit a strange gypsy woman who asks you thorny ethical problems. Depending on your answers she pours liquid from various jugs (representing the Avatar's eight Virtues) into a big cup. You drink the mix and - voila! - a new hero is born.



"'Ere, I hear something to the north-west," mutters Iolo. 'Kin 'ell! A gang of trolls and a blummin' great cyclops! Combat is a quick and bloody affair (just take a look at the inset piccy to see the mess left after this little punch-up). Your brave comrades can be sent into battle by clicking on the crossed-swords icon. They'll intelligently pick out a foe and attack using whichever weapons you've put in their hands on the inventory screen. You can also preset the way they'll fight, either risking themselves by furiously laying in or taking a more careful but less effective approach. You, on the other hand, get into the ruck by clicking on the single-sword icon then selecting an opponent in the play window. Let battle commence.







There are over seventy spells to mess around with in Ultima VI, each with it's own graphic special effect. To cast one you've first got to find a spell book and the right 'ingredients'. The spells are split into eight groups or 'Circles'. The lower Circles tend to do pretty mundane but still important things like heal wounds or light a tunnel (as above, before - inset - and after), but the upper Circle spells are far more awesome, allowing you to cause earth tremors, stop time or summon demons. Of course, spell-books with such knee-tremblingly brilliant magic in them are not just left lying around unprotected, so don't expect to be loosing off fireballs from Day One.

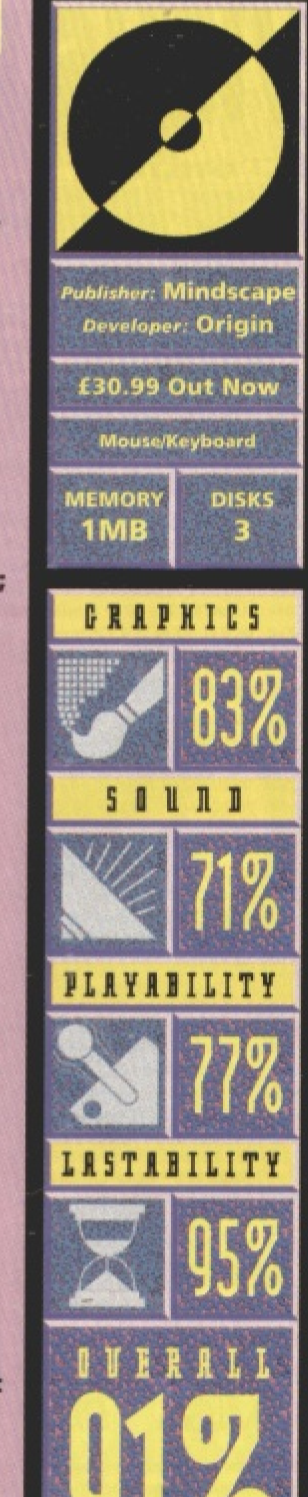
THE VERDICT

Initially Ultima VI is about as appealing as a plumber's bum cleavage. To simply get up and running you have to decompact the game to four spare floppies, involving over half an hour of tiresome disk-swapping! Mmmm, very user friendly. (And you have to do this all over again if you want to generate a different character. Ugh!)

The strain of squirting a game designed for a supa-powerful PC onto an Amiga shows here and there; Ultima VI is not a fast game by any means and the frequent disk accessing and swapping make two drives a necessity (unless you're the lucky owner of a hard drive, of course).

But let's be fair: given Ultima VI's incredible scale and scope it's a miracle that it made it onto the Amiga at all. There's no other RPG that comes within a mile of matching Ultima VI's huge depth and amazingly real atmosphere. Although Origin have fallen into the cringe-making trap of lacing the text with 'Olde Englishe' terms like "Thee" and "Dost", the healthy doses of humour make it all far from boringly po-faced.

With rumours that this'll be the last Ultima on Amiga, RPG fans should grab at the chance to experience this potentially ultimate slice of Ultima magic while they can.



jester

So here we are in Lord British's castle, the first port of call for your intrepid band. What merry japes can we get up to...?

1 So here he is: Lord British, the beardy-weirdy ruler of Britannia. Why *he* can't get up off his fat ermine-lined butt and face the gargoyle threat is never made clear but he's the boss. At least he'll let rest in the guest rooms for the night. Thanks.

2 The jester is a happy soul but madder than Mr Mad, madman of Maddingley. You can plug him for information but all you'll get back are stupid riddles and jokes.

3 This is Lord British's bed chamber, with ensuite spell-making lab. (Where are the loos?) Castle security's lax so it's quite easy to nip in and nick some of his kit.

4 Aaaah, home! Well, for now anyway. Lord British has left you a chest full of goodies to get you started on your quest. What a nice bloke! (Feel guilty about raiding his room now?)

5 Food-aplenty here, so stock up while you can.

6 Ah-haa, the door to this area is locked! What's hiding in here then? What lies behind a door is not revealed until you open it. All very mysterious.

7 Going down for sewers, rats and caverns. The castle is made up of several levels, and the further you go down the nastier things get.

8 These potions look interesting but what do they *do*? You can drink them but you risk wasting a good 'un or quaffing a shot of poison. Better try asking around.

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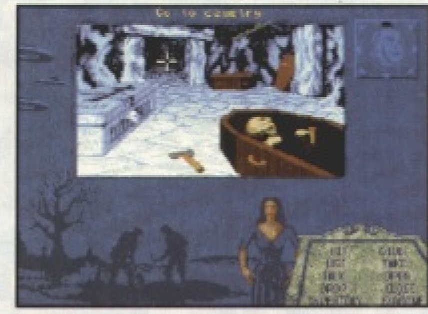
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All interaction with the game world (apart from moving) is carried out by clicking on one of the action icons in the bottom-right corner of the screen and then clicking on a person or an item in the graphic window. No surprises in the actions possible - it's all 'Push', 'Examine', 'Drop', etc. It's not the most elegant or attractive user interface ever seen, but it just about serves.



There are two ways of moving about the game world. You can either 'click' on one of the likely-looking exits from the current location (i.e. a door or a hallway) or on one of the lit points of a handy compass thingy in the top-right of the screen. You then 'jump' to the next handsomely-illustrated place.



The Plan 9 game world is made up of several small clumps of locations. The only way of getting from one to the other (and thus progressing) is by using your sleuthing skills to uncover a lead in the form of an address. Then you can hail a taxi, give the driver the destination and then you can sit back and enjoy the (brief) ride to a new batch of riddles.

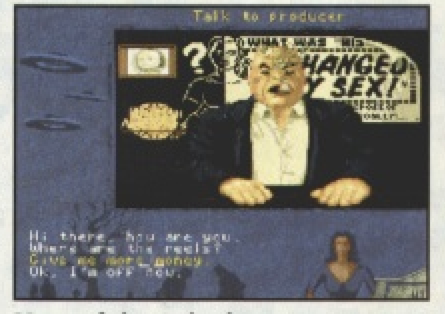
PLAN 9 FROM OUTER SPACE

"My friends," says David 'Criswell' Upchurch, "Can you bear to know the full horror about Gremlin's off-the-wall film license?"

Quiz any self-confessed movie bore and they'll probably be able to tell you a ton of trivia about Plan 9 From Outer Space. Applauded by connoisseurs of crap as The Worst Film Ever Made for its clichéd script, sheer ineptitude on every technical level imaginable and appalling acting that makes Beverly Hills 90210 look Oscar-worthy, it's not exactly the first film that springs to mind as ideally suited to the computer-game treatment. Still Gremlin, brave souls that they are, have given it a try.

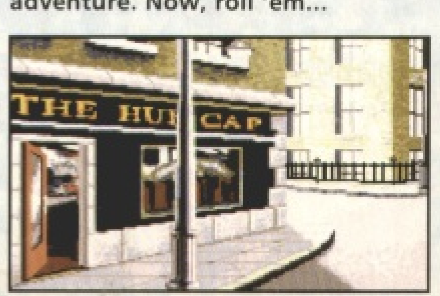
But have they? The game's plot, centring around a hunt for six reels of missing film, bears absolutely no resemblance to the film's 'zombies from outer space' tripe. Indeed the only links, title apart, is that the characters in the game bear a passing resemblance to some of the more recognisable 'stars' in the film.

Other than that all you need to know is that it's a visually attractive but rather dull icon-based graphic adventure. Now, roll 'em...



Many of the male characters resemble Plan 9 'actor' Tor Johnson, a hulking Scandinavian who could barely utter a single intellegible word of English. Fortunately, Tor's binary look-alikes are a bit more coherent. Conversations are initiated by clicking on the 'Talk' icon and then clicking on a character in the game window. A list of three or four opening gambits then appear. You select the one you like best and then read the character's reply.

(Below) Plan 9 has a very curious 'mid-Atlantic' atmosphere. Take this place, for instance. From the outside it looks like a traditional English pub, but inside it's more like an Across-the-Pond bar. And how about the fact that you pay for your rides in American Yellow Taxi Cabs with pound Sterling?



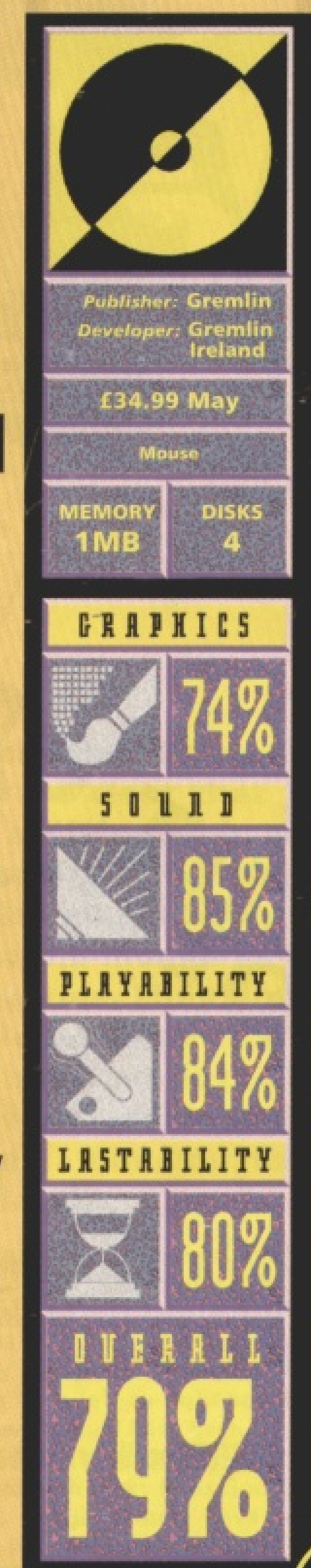


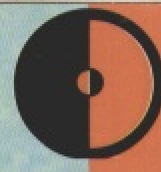
THE VERDICT

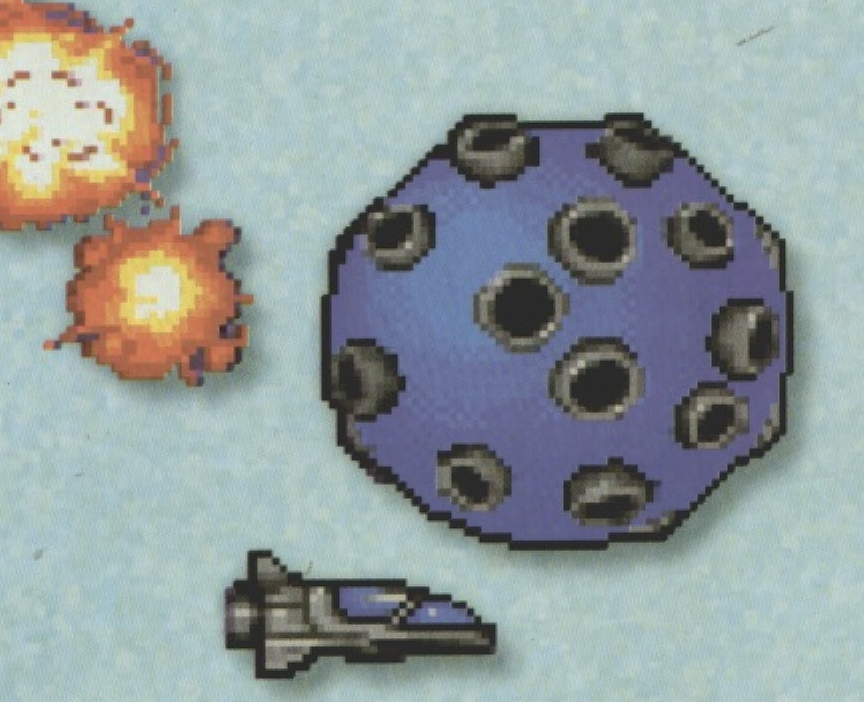
Gremlin's decision to try and make a game out of a film famed for its sheer crappiness was always a bit of shaky one. Since the finished game has such tenuous links with its source material it would seem that Gremlin's game designers rapidly came to the same conclusion.

Plan 9 biggest plus point is that disk swapping is minimal, something of miracle for a graphic adventure. However, the reason for this soon becomes clear: the plot is painfully linear. Play consists of solving the banal problems in one small set of locations so that you can move onto the next set. It creates a frustratingly claustrophobic atmosphere, and the smugly humourous, 'clever-clever' text descriptions don't help things, either.

If you take my advice you'll keep the video and chuck the rest away. The movie is 72 minutes of cheap-laffs entertainment which, by my estimate, is roughly 34 minutes more than you'll get from the game.

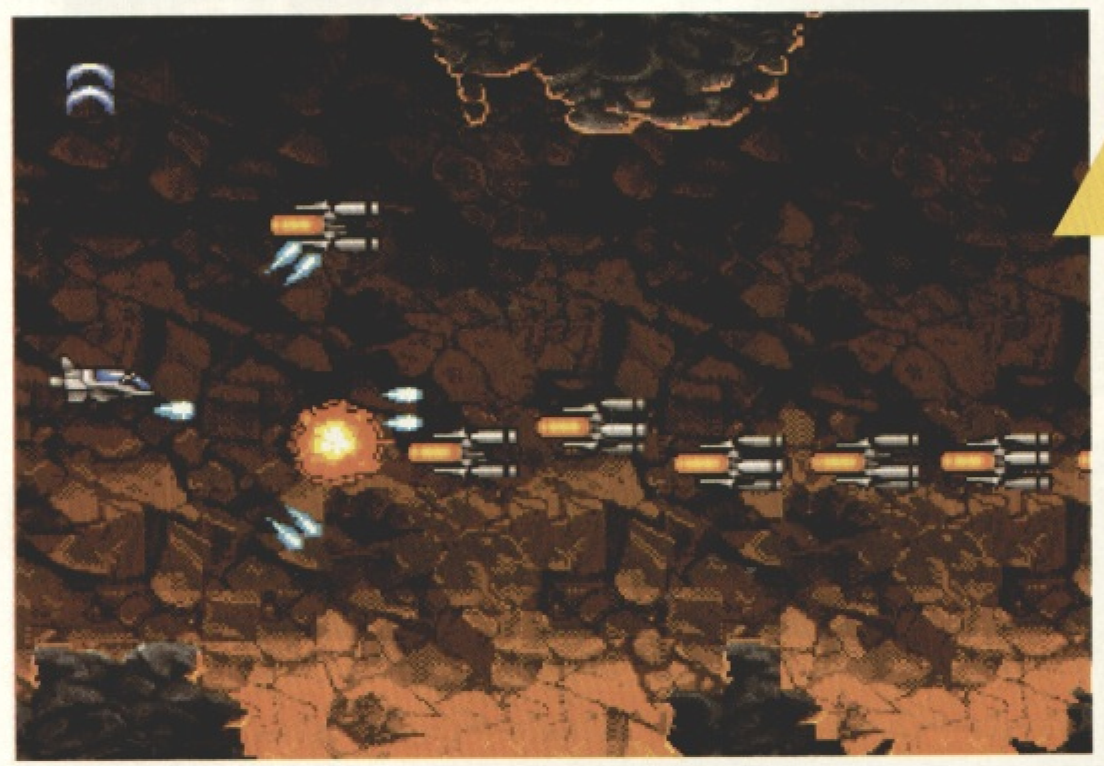






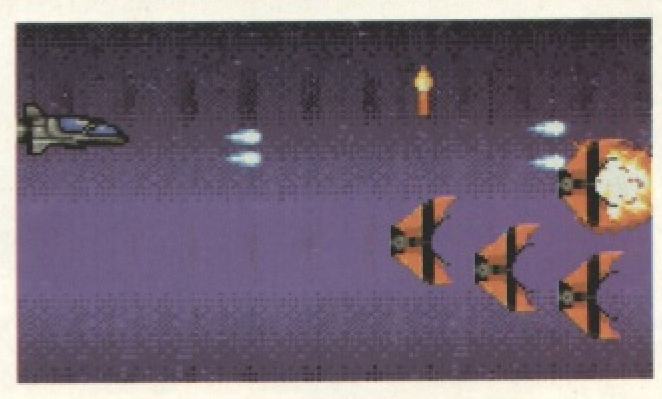


PROJECT X



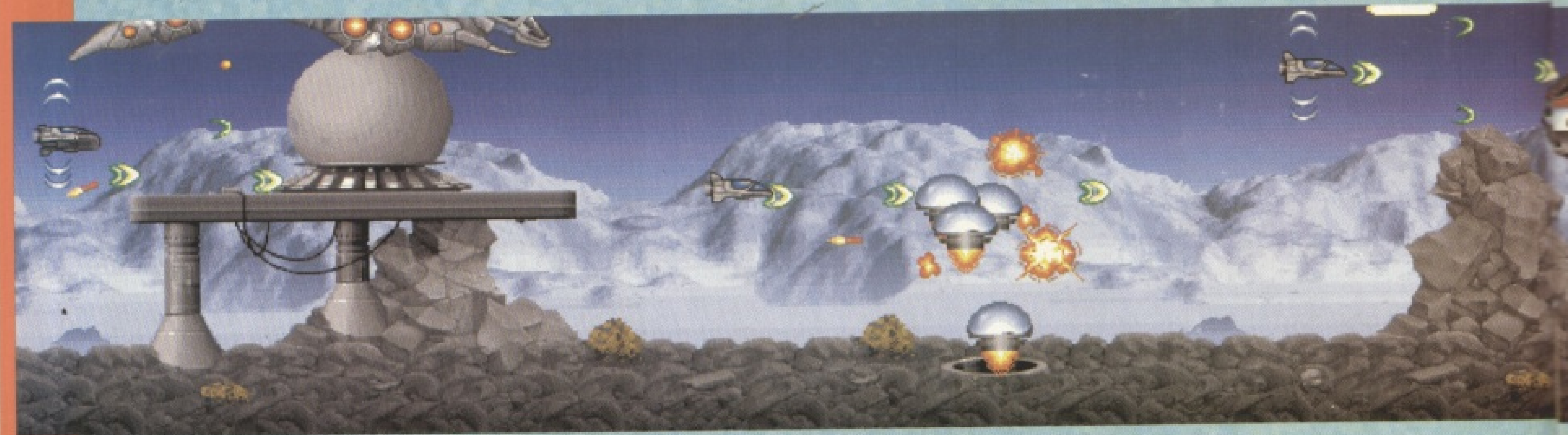
Despite their demo-writing origins, it was always clear that Team 17 were a different breed from the likes of The Kracking Krew and the Amiga Nutzoid Commandos. Unlike most of their contemporaries, they've kicked the tragic scrolling-message habit and have produced a shoot-'em-up of incredible style and rollickingness. Jim Douglas stands and applauds.

Budda-budda-budda! Will seriously beefed-up guns, our hero screams past the deadly dropping stalactites through the underground caverns picking off the spinny cylinder ships of doom with little effort. Increased side-shooting ability is most useful in this stage where volcanic activity can lead to unprotected ship catching some undesired molten lava up the exhaust.



Funny how things change. About eight months ago, you couldn't move for space shoot-'em-ups. R-Type 2 and Super R-Type were largely to blame, spawning dozens of awful clones. If you'd asked anyone then if they thought there was room in their software collection for a left-to-right scrolling space blaster and the answer would have been a most definite "no". Now, however, things are a bit different. Having been swamped with tricky RPGs God-sims and strategy wargames, Amiga gamers have been rather poorly catered for in the action stakes.

Team 17 have set out to satisfy the demand and have done a more excellent job than anyone could



So far, so good. Ah wait, now what's this? A giant mechanoid snake? Seems to be fairly harmless, just flying along above my ship. Ooook! It's firing at me. Dive, dive, dive!

Phew! Thank goodness the snake's cleared off. But what's that hole in the ground for? Glump! Metal spheroid-style thingies, that's what! And there's blummin' hundreds of 'em! (Mmmm, nice shiny reflections, though.)



Bing-bong! The plane now boarding is the 1415 flight to Hell and back. Please have your passports ready.

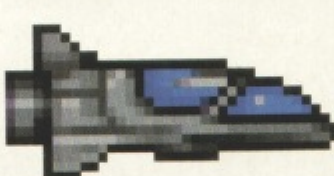
have managed. Six enormous (and rather difficult) levels of mechanoid mayhem await the player as he guides his ship through the hostile environment of robot planet Ryxx on a mission to DESTROY!

The inclusion of two player mode, level skips, music options and a truly magnificent power-up system, although hardly original, showcase Team 17's abilities to take good ideas and polish them into true game enhancing features.

From the cold spaceways of level 1, across snowy mountain ranges, through flooded tunnels and volcanic caverns, Project-X takes the player on a ride of unparalleled excitement. Sit back and buckle up!



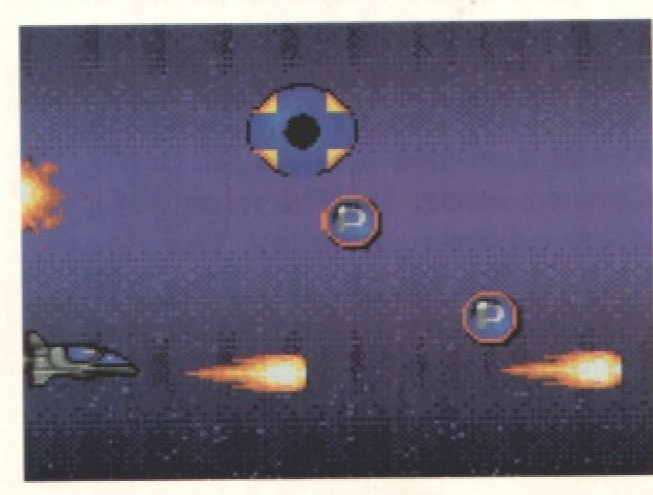
Crux II (Battle Class)



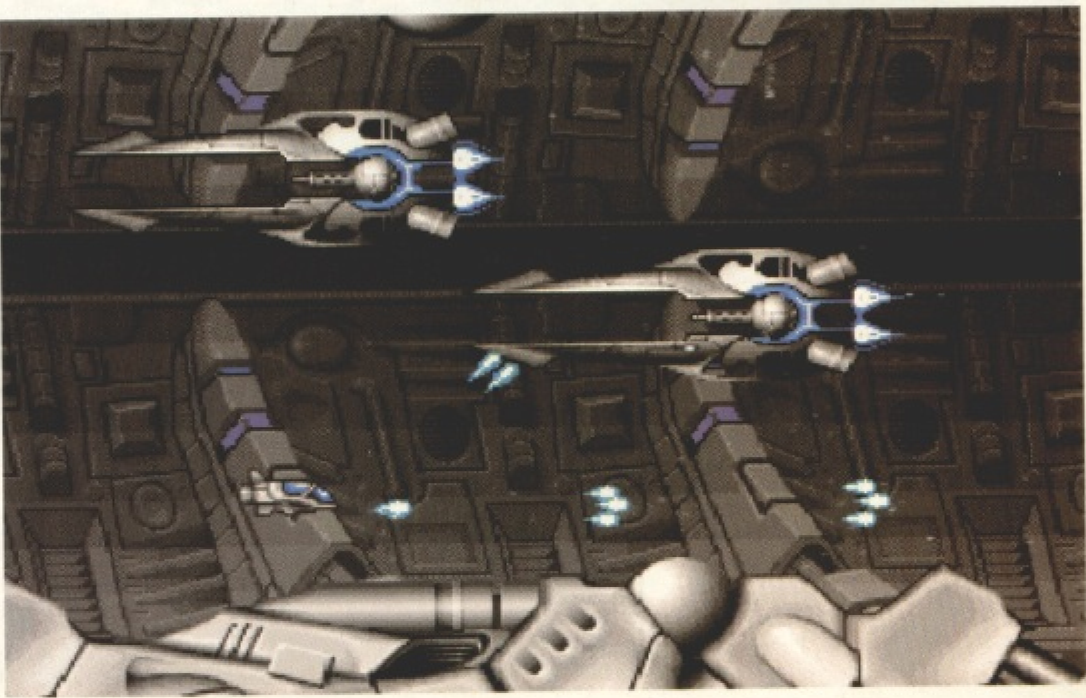
Hunter Mk7 (Scout Class)

Hyperion (Cruiser Class)





The weapons at the latter end of the power-up scale are powerful beyond belief, but tend not to offer the diagonal protection that good old Guns can afford. Stages such as the Big Droppy Things are ripe for power collection, and are a positive boon to encounter, especially the loss of a degree of tooled-upness which occurs after the loss of a life.

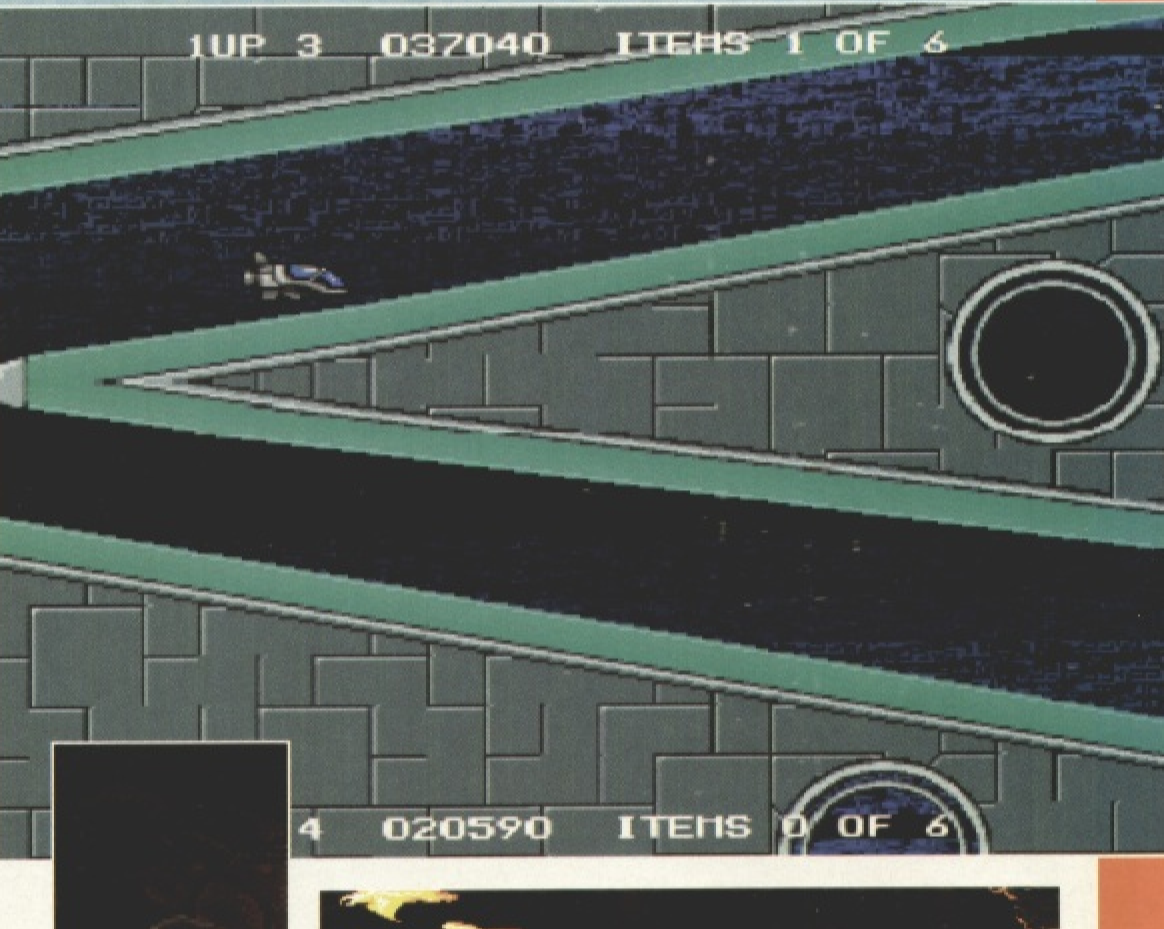


(Right) One of the good things about Project X is that you never quite know what particular type of mechanoid fiend you're going to battle next. Here, just when you thought you'd got the measure of your pincer-like opponent and worked out his attack position, another one appears! Skimming low over the surface will keep you out of the path of the lasers but can end in nasty ship-scuffing incidents.

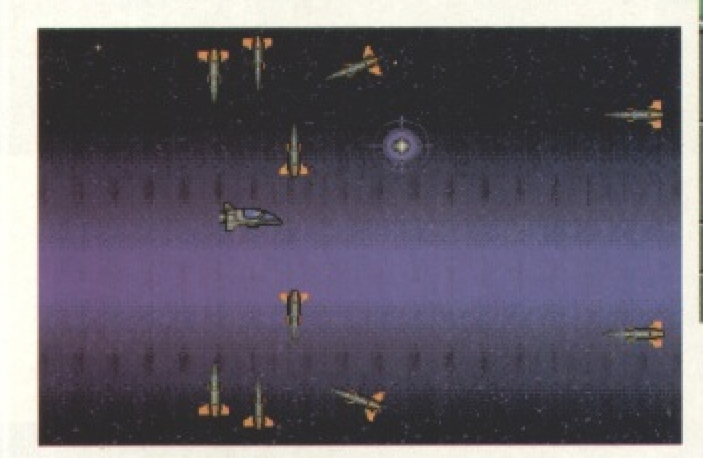


Eeegads - things are going from bad to terrible! This little red-faced beauty is spitting all manner of homing missiles at me. It's all I can do to stay alive let alone blow the damn thing up. Why did I volunteer to go on this mission anyway?

Jumpin' jeepers - a swarm of nuclear missiles. Ha! My trusty plasma weapon is cutting them down like a scythe cuts down wheat! (Or something.) Looks like the way ahead's clear. I've made it. Now if only I could work out where that buzzing sound's coming from...



Players skillful enough to complete a level (it's more of an achievement than you may think) get the chance to race at breakneck speed through a set of twisty tunnels. Excellent sampled speech tells you to "Go up" and "Go down" to help you through. The aim of this bit is to collect little round things which look rather like fruit Polos, in fact. Collect enough of them and an extra life is awarded at the end of the bonus stage.

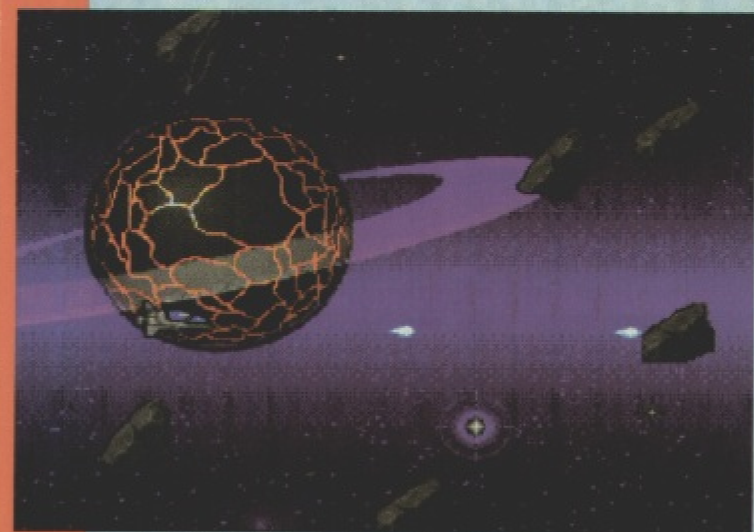




Now, look. When have you ever seen a game look so much like a top space-fantasy painting? Never, that's when. The graphic artists at Team 17 should be heartily congratulated on their success in creating a selection of entirely different landscapes and enemies for the player to discover. From chilly mountaintops through robot landscapes and into volcanic caverns, the whole thing looks well smart!

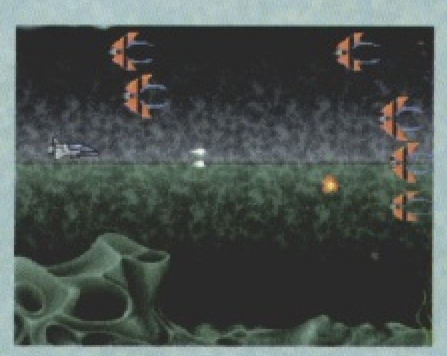


Players skillful enough to complete a level (it's more of an achievement than you may think) get the chance to race at breakneck speed through a set of twisty tunnels. Excellent sampled speech tells you to "Go up" and "Go down" to help you through. The aim of this bit is to collect little round things which look rather like fruit Polos, in fact. Collect enough of them and an extra life is awarded at the end of the bonus stage.

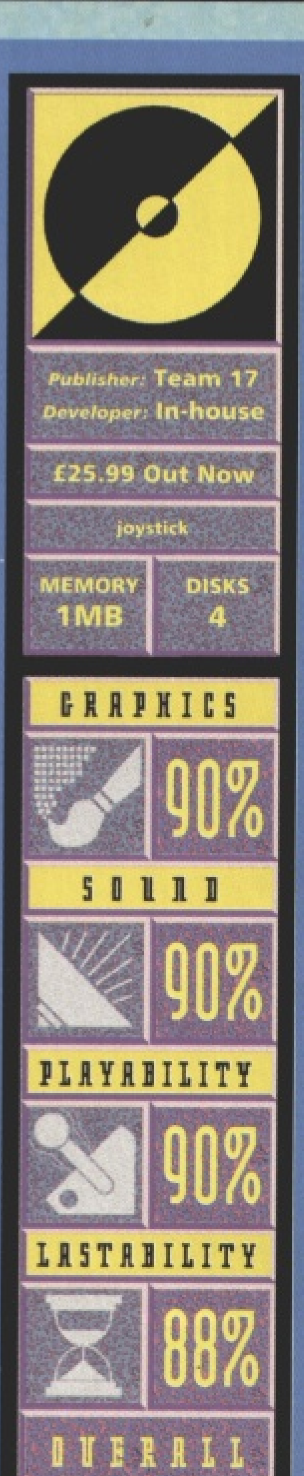


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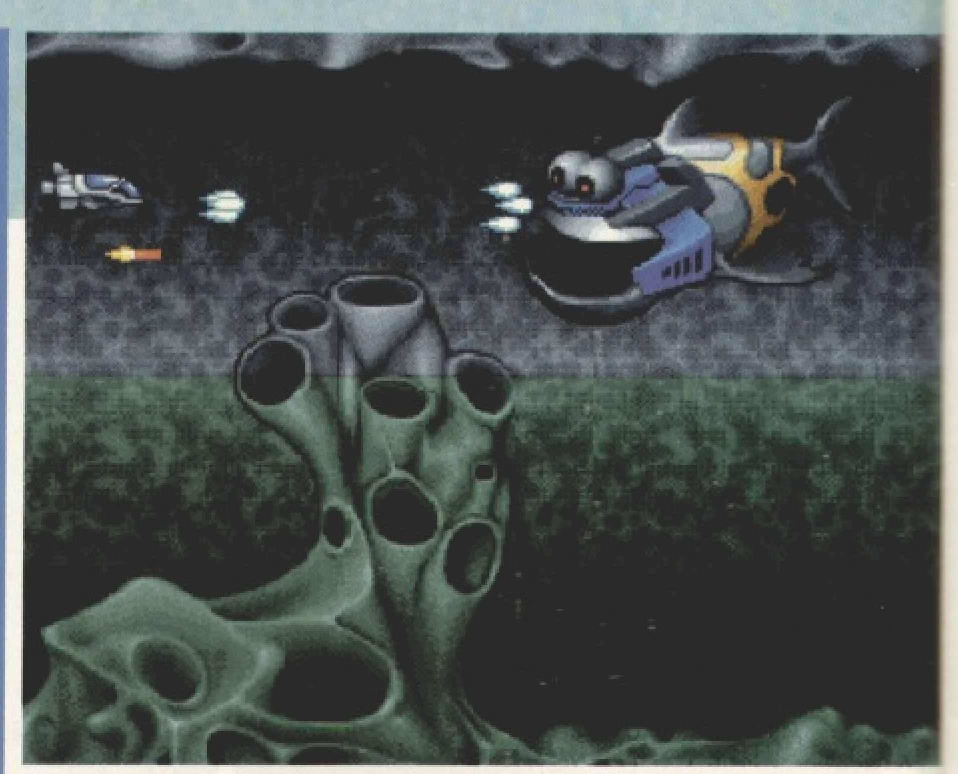


THE VERDICT

This is the sort of game the Amiga was made for; the purest form of instantly gratifying excellence ever seen on a computer screen. Project-X has absolutely no pretensions about it. So what makes it different from all the rest? Quite distinct from the rank and file shoot-'em-ups which are forever cropping up on the Amiga, this game has really had some attention lavished on it. The aliens have characters of their own, with continually surprising designs and attack waves. The power-ups are exciting and almost endlessly boostable. The wealth of options available to the player make it as friendly and playable as any Amiga game to date. And the presentation is absolutely flawless, with excellent music, sampled speech and atmosphere-building intro scenes for each level.

If you're a newcomer to the Amiga, this game is a perfect example of what the machine can be made to do. And if you're a jaundiced old-hand who thought you'd seen it all, it'll open your eyes.

Project-X is simply fantastic. It's easily the best all-out Amiga blaster. In fact, for my money it's the best action game on the Amiga full-stop. And all this from a firm that were doing scrolly message demos a year ago. Major publishers should take note.



Oh, har har. It's alright being shot down by loads of deadly missiles, but it comes as something of an insult to a joystick jockey's prowess when he is continually blasted to bits by a big fish.

(Below) Back to the eighties! Yeah, dig those crazy shiny things! The whole level may look like the old Ultimate logo, but it doesn't play in the slightest bit old fashioned. This is right up to the minute vein-busting blasting for the 90's boy! Check out the homing missiles for a start. Cunning little fellows. Up to four can be had, and they hurtle around, plugging the bad guys like good-'uns.



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THIS MONTH:

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15	HELP PAGE	

Aiieeee! Kill Zone! Yes indeed, two new words to strike terror into the very heart of the games writing community. Why? Because the Kill Zone is the location of the most excellent hints, cheats and maps, guaranteed to help you through the most tortuous and tricky stages in the hottest games of the moment. Month by month, the pull-out sections will build into an enormous and unsightly pile of paper/thoroughly useful tome of reference (delete as you see fit) detailing all the stuff that you really want to know about the most popular games of all time.

In order to remove your Kill Zone supplement from the centre of the magazine, simply hold the section between thumb and forefinger, hold the rest of the magazine at the top and carefully pull. Voila! You now have a completely separate tips magazine. And all for free. Can't be bad, can it?



TIPS

HEIMDALL

By the Gods! There are times when even a born-again deity needs a little help, especially if they're dabbling with Core's epic Viking saga! Never fear, 'cos here's The One to the rescue with some tips to help keep your crew of nutty Norsemen this side of the grave PLUS a complete tourist's guide around Midgard, Utgard and Asgard, with pointers on how to complete the three massive quests.

GENERAL TIPS

● You'll need a well-balanced party of warriors and wizards to complete the quests. The best mix consists of HEIMDALL (of course), a BERSERKER (beefier than an ox and twice as nasty), a WARRIOR (beefier than a slightly smaller ox and rucks like a good 'un), a WIZARD (a good back-up in the spellcasting department in case Heimy bites the big one), a BLACKSMITH (stronger than a really bad smell and handy in a fight) and a NAVIGATOR (handy for warning you if you need more food when you're about to set off on a long sea journey).



● Explore EVERYWHERE, open all the chests (except where warned in the guide later) and take and examine anything that isn't firmly nailed down!

● Don't use 'Disarm Traps' spells to check out chests - it's a shame to waste a good spell when all you risk losing is a handful of health points.

● When you upgrade to a better weapon get rid of the old one, because it just takes up valuable storage space.

● Circlets, charms, gold rings and amethyst and ruby keys are all totally useless, so either sell or discard them.

● Drinking the various potions increases the characters' various statistics.

The ones labelled ᚱ increase runelore by five points;

the ones labelled И increase strength by five points;

and the ones labelled ᚨ increase dexterity by five points.

● Scrolls marked ᚱᚼᚢᚱᚱᚼᛘ1 are 'Resurrection' spells.

COMBAT

● There's a huge variety of weapons to try out in Heimdall, some of which do extra damage thanks to their ooky-n'-kooky rune-related properties. Here's a handy cut out-n'-keep chart of them with any distinguishing marks and extra damage powers indicated:

WEAPON	INSCRIPTION	EXTRA DAMAGE
Runic Axe	И	1pt
	ᛒ	2pt
Rune Sword	И	2pt
	ᛒ	3pt
Adamant Axe		3pt
Stone Axe		4pt
Crystal Sword		4pt
Thunder Blade		6pt
Storm Blade		8pt

● To get rid of pesky dwarves, sorcerors, trolls and giant rats use a combination of daggers, swords and axes.

● Daggers and 'Ice' spells are best for beating spiders.

● Use swords and axes to kill the manic monkey men.



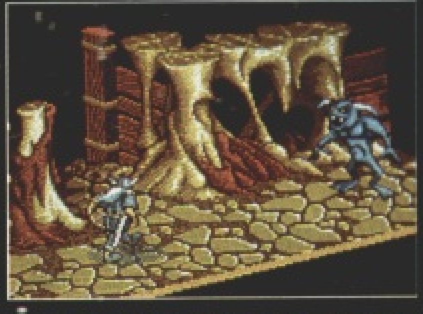
CHEATS!

● There's a sneaky way to get a whopping great runelore rating while travelling around Midgard. Go to the island marked with a * on the map, kill the sorceror you find there and then nab the nearby potion and drink it (or take it back to your ship and give it to somebody else). When you come back to the island the potion will have magically reappeared. You can keep returning and leaving as many times as you want!

● There's a great way to get money by the sackful. Go to the island where you have to pay a silver coin to enter and find the shop. Give Heimdall all the gold and the adamantite axe. Sell the axe and confirm the sale, then click on the sell icon again. The shop owner will happily buy the axe again! Keep doing this until the shop is full then buy back the axe. You should be rolling in it!

DING! DING! THE VIKING TOUR SHIP IS NOW LEAVING FOR MIDGARD, UTGARD AND ASGARD...

...So all aboard! The red numbers shown on the maps indicate the shortest routes around the islands to do everything you need to do to complete the game assuming your party is super-equipped right from the start. For you this won't be the case, of course. When you first set out you'll have to do a bit of foraging around the nearby islands to get some of the supplies you need to start solving the quests properly (you need at least one 'Disarm Traps' spell for beginners).





MIDGARD

1 Destroy the pit traps in the first room you enter using a 'Disarm Traps'. Now collect the hemlock and the 'Remove Wall' spell from the chest. (You need to use the spell somewhere later on this very island, but we'll leave you to discover exactly where!) Keep an eye out for the secret door in the room full of man-traps.

2 Find the 'Revelation' spell and get the 'Descension' spell by killing the troll. Use the 'Revelation' spell to bridge the chasm and walk across to pick up the power rune scroll on the other side (you'll need six of these to before you can find Thor's Hammer).

3 Seal over the pits by treading on the pressure pads in the order shown.
In the third room you enter, use a 'Disarm Traps' spell. Use the 'Descension' spell to get the jewel from on top of the pedestal. Give the hemlock to the hooded figure in the next room and in return he'll give you a chest and a way off the island.

4 Cough up a silver coin (assuming you have one) to enter the village. Sell the sapphire at the shop (it's of no other use to you) and buy anything you need. In the room with the floating man, walk to the pedestal and drink from the chalice. The now-unfloating man will give you a pass.

5 Stand on the switch to deactivate the first pit trap. In the next room use a 'Detect Trap' or a 'Disarm Trap' spell. Use a 'Disarm Traps' spell to deactivate the second pit trap in the first room. In the room where you are ambushed by a spider use a 'Detect Traps' spell to find the power rune scroll. Use a 'Detect Trap' spell in the room with the potion in it - there should be a silver dagger in the chest.

6 Pay the 50 GP fee (if you can afford it) to enter the village. Enter the second house and collect the power rune scroll. Walk through the village until you arrive at the crossroads. Change to any character except Heimdall as he cannot pass through either portal. Show pass to the troll outside the shop.

7 Use a silver key to open the door beyond the spider's web. The first trail leads to a room full of pouches of gold and a chest; collect the power rune. If you need a key fight the first troll you meet and follow the trail. Don't bother fighting the second troll as the chest at the end of the trail is empty.

8 Hunt around until you find the diamond.

9 Fight the dwarf to get the power rune scroll. In the room where you are ambushed by a spider there are two chests; collect the runestone. In the room containing the tree with three branches use the diamond on the left branch, the runestone on the right branch and a silver coin on the centre branch. Take the 'Serpent Killer' spell.

10 Open the cabinet with a gold key and take the runestone. In the room with the switches on the floor, step on the switch nearest the door you came in. Walk right and go up through the doorway into the next room. Walk up, stepping on the switch as you pass it, then walk left, stepping on the next switch. Go down through the doorway into the room you just left. Walk though the open door and defeat the sorceror to get the power rune scroll. Walk onto the design on the floor and the runestone will transport you to a shop.

11 Kill the grey monkey monster to get a 'Shrinking' spell.

12 Use the 'Serpent Killer' spell on the sea monster. Go through the doorway at the top of the first room and give the six power rune scrolls to the hooded figure. Collect the stone key across the bridge. Use a jade key to open the gate in the centre of the first room (if you don't have one, go through the bottom doorway in the first room). Use the stone key to open the next gate. The scroll in the chest is useless. Use the 'Shrinking' spell to reduce Thor's Hammer to a more-manageable size.

1. Get the helmet and the 'Revelation' spell from the chest in the room with the two bulls' heads on the wall. Stock up on anything you need from the shop.

2. Before setting out, make sure your exploration party is made up of the three characters with the highest runelore ratings. Defeat the dwarf in the first room you enter and take the signet. Show this to the swordsman who asks to see the the Seal of the Gods. Let each character drink from Mimir's well - this will increase their runelore by ten points. Collect the 'Teleportation' spell. Don't bother opening the chest in the sorceror's chamber - it's completely empty!

3. Get the 'Water' spell from the chest in the first room. Use the helmet on the pedestal and take the diamond key.

4. Open the door with an iron key and get the 'Disenchant' spell from the chest. Open the door with a silver key and use the 'Water' spell. Open the next door

5. Walk through the left doorway and take the gemstones from the right cauldron. You will find a runelore potion in the next two rooms. Leave the island the way you came in to avoid some particularly nasty monsters.

6. Open the first gate with a silver key. Give the gemstones to the dwarf. Take the necklace from the man sitting by the fireplace. Do NOT try to take any treasure - all you get is 10 GP and a kicking from the dwarf.

7. Walk through the left-most doorway. Open the door beyond the spider's web with the diamond key. Give the ruby to the Goddess Iduna who, in return, will give you an apple.

8. Give the troll 50 GP (if you can spare it). Enter the house on the left and find the secret door in the room with the three scrolls and a potion in it. Get the dragon's egg.

9. Give the necklace, apple and dragon's egg to the Sisters of Fate. Enter the house in the first room and use the 'Disenchant' spell. Take the mouthpiece.

10. The route to the giant is through the doorway on the far right of the first room, then straight on through the second and third rooms. Kill the giant (use a giant killer spell if you have one). Walk to the end book and use the 'Revelation' spell. Your rewards? One 'Shrinking' spell.

11. Use the 'Teleportation' spell to cross the chasm. Walk to the horn and blow it using the mouthpiece. Your ship will be magically transported to...

12. ...Here! Use the 'Shrinking' spell to get your hands onto Freyr's Spear.

it. Get the dragon's egg.

onto Freyr's Spear.

ing from the dwarf.

give you an apple.

ASGARD

1. As soon as you step onto the island use a 'Detect Traps' spell. Walk through the right doorway and pick up the 'Revelation' spell.

2. Fight the middle troll in the room containing three trolls (if you're after some runestones kill the one on the right). Go through the doorway and eventually you'll find a potion, some food and a 'Revelation' spell.

3. Kill the dwarf and the troll and open the chest. Walk through the doorway and use the runestones (you should have four or five bags of 'em by now) to reveal a path over the water. Collect the silver ring and the 'Revelation' spell from the chest on the other side.

4. Use the 'Revelation' spells to bridge the chasms. Collect the 'Water' spell from the chest along the first trail and the bag of stones from the second trail.

5. Walk through the doorway straight ahead of you when you land on the island. Use the bag of stones in the empty hatch. Take the pouch of pepper.

6. Walk past the cobwebs in the second room and through the doorway. Stand in front of the masthead in the room with the ship in it. Use the pepper and take the silver ring.

7. Use a 'Detect Traps' spell in the first room. To get the silver ring in the next room, stand on the switches in the order shown.

8. Use the 'Water' spell in the second room. Walk to the steps in the next room and use the silver rings. Walk through the doorway on the left.

9. Taa-daaa! Odin's Sword is in your grasp at last and your mighty quest is at an end! Congratulations Heimdall - Son of the Gods!



WILLY

This Dynamix epic isn't the toughest game to complete, but some of you appear to be having a bit of trouble with it. So here, for your delectation, is a complete solution...



Before you start playing with Willy, there are a few general points that you'd do well to remember:

1 Always walk and feed the dog or you'll get into ter-rubble. (Oooh!)

2 Playing with toy trains is good for a laff but whatever you do DON'T crash them together!

3 If your dad asks you to do something then DO IT!! The results will always be to your good.
Got that? Okay, then we'll begin...

Willy's first day is spent bumming around at school. There's not a lot to do here that'll benefit you later in the game, but some things you can try are trying to sneak out while Miss Glass is looking or sneaking out after she has set the essay (though there seems to be no way to slip past the Gym master). Oh, and remember to keep your nose clean and yourself out of trouble.

The latter part of the day is spent chez nous (that's 'at home', to you). Be a good boy by helping Willy's mother with the vegetables. To treat the resulting cut put iodine on it first then cover with an Elastoplast. At dinner time, remember to feed the dog and mow the lawn if asked. In the time before beddy-byes have a nose around and grab the diary from Tiffany's room.

At breakfast the next day pour Tiffany's cereal out for her and then wash the car. Go to the tree house where you'll meet your chums Dana and Perry. Get the comic and talk to Perry. Swap the diary for the baseball card. Go with Willy's friends to the pizza parlour.

At the pizza emporium buy the photo. When you have your run in with Biff persuade him to let you go to the toilet. Inside, remove the 'No Smoking' sign and when Biff barges in offer him the comic to let you go.

Go to Sloeffer Park and buy some cola. Put Horny down and let him jump around. Feed him some cola and watch him go! Also try and get Gigi to come to the park. Explore for a bit but remember to be home by six.

Once back home you'll come face-to-face with the babysitter. Follow her into the kitchen then once dinner is ready go to the dining room...

At dinner something very strange should happen! After the transformation, go upstairs to the bathroom, get the aerosol and use it on the babysitter. Now go to Tiffany's bedroom, get the mouse from the cat's paws and return to the living room. Get the vacuum cleaner and then release the mouse onto the coffee table. When the time is right - you'll know - use the vacuum cleaner on the babysitter.

Phew! The next day climb up to the tree house and get the fireflys. Now move onto the Olde Town via East Frumpton. Buy the T-shirt from the kiosk and get the lottery ticket. Get the coin from the fountain and use it to buy a ride to West Frumpton. (There is a simpler way to catch a ride but I'll leave that for you to discover.) On board the bus








BEAMISH





there's nothing to do but sit back and watch the animated sequence.

Go to the Toothsweet Office to get a blank form. Go back to the motor launch and try to get on (you won't). How is poor little Willy going to get home? You can try poking around the Plumbers' Union and Sludge Works but to no avail. Go to the bar and try to get in. When the gang turn up throw the bomb at them first, then use the wrench on the water pump. Quickly run to the Office and ask the Japanese family for help. Eventually you should find yourself safely back home. Tired? You should be - go to bed immediately.

The next morning go to the tree hut again and give the T-shirt to Dana then head on to the jumping competition. Telling you how to win would be too easy... suffice to say that you should try tempting Horny with a little something.

Upon winning, follow Horny as he hops into the building where you'll promptly be captured by the guard. To escape hypnotise the guard using the chain and dogtag and the correct phrase from the manual.

Run out then go to the launch where a boat should be waiting for you. Go to the house, enter and talk to Arthur. Sneak into the dining room and listen to the TV and the conversation between Lou and Lorna. Remove any loose items from the dining table and take the tablecloth. Go to the entrance hall and place the cloth around the suit of armour. Knock the armour down and pick up the helmet and map.

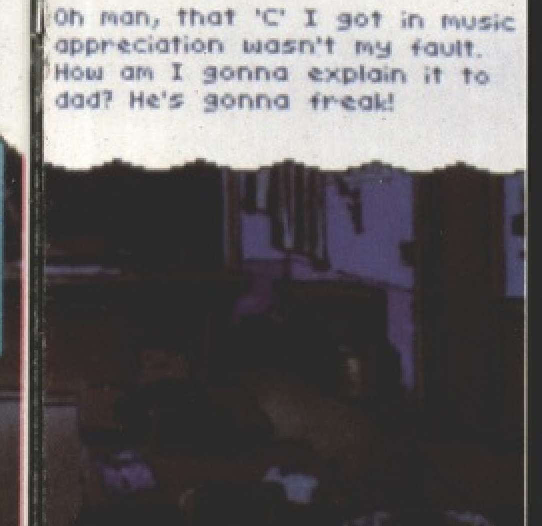
Go into the kitchen. Throw the goblet at the cook - ouch! - and sneak up behind her. Pour the butter behind her (it's in the pan) and move the pot closer. Move back to the entrance of the kitchen then leap onto the conveyor. When you get to the cook, get down and place the helmet on her head. Release the frogs using the control panel then make good your escape. You'll get captured but somebody should help you.

Go home then set out for West Frumpton. Remove the radio from the boat and take it to the booth. Record the horoscope then play it back to Ray on the telephone. The numbers you need are written on the booth. (If you need more of a hint look closely at the buttons.) Go to the bar and pick up the lottery ticket and take the calendar from the bar.

Go to the Union and get in through the window. When trying to get the security card you'll be discovered by Lou. Use the plunger to stop him and get the card. Go to the Works and give the calendar to the men. Show the card to get past security and then enter the Works. Inside go to the control panel - open it and turn it on. Press the buttons in the proper sequence (written on the map). Turn the switch when the guards are on the bridge then exit.

Turn on the panel then type TRAM to go to the conveyor belt (oh, and try to avoid the guards). Stanley will try and kill you with his hat. Duck at the right time then pick up his hat and hit him with it. Jump onto the piston when it goes up and you should find yourself in the tunnels. Use the map to find the toilet.

Now to save Willy's dad! Use the yoyo to knock Lou and Lorna over, then flush them away. Hurrah! Everything is solved and Willy becomes a hero - in more ways than one!

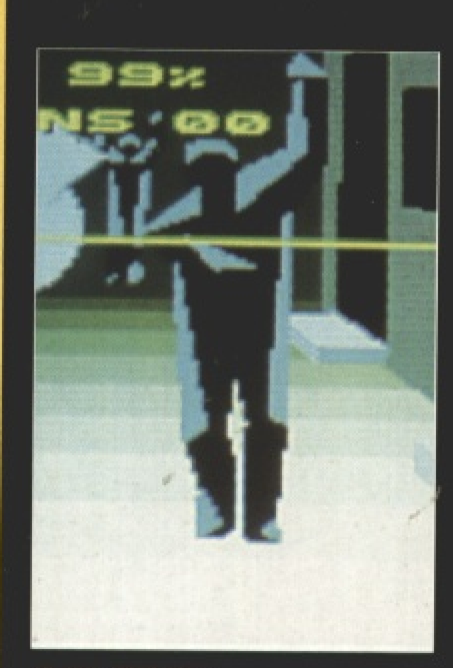






ROBOC

Best film tie-in ever!?!? Well, for what it's w... the tin bonce of the metal man himself, wh... compiled these top tips to give to us to giv...



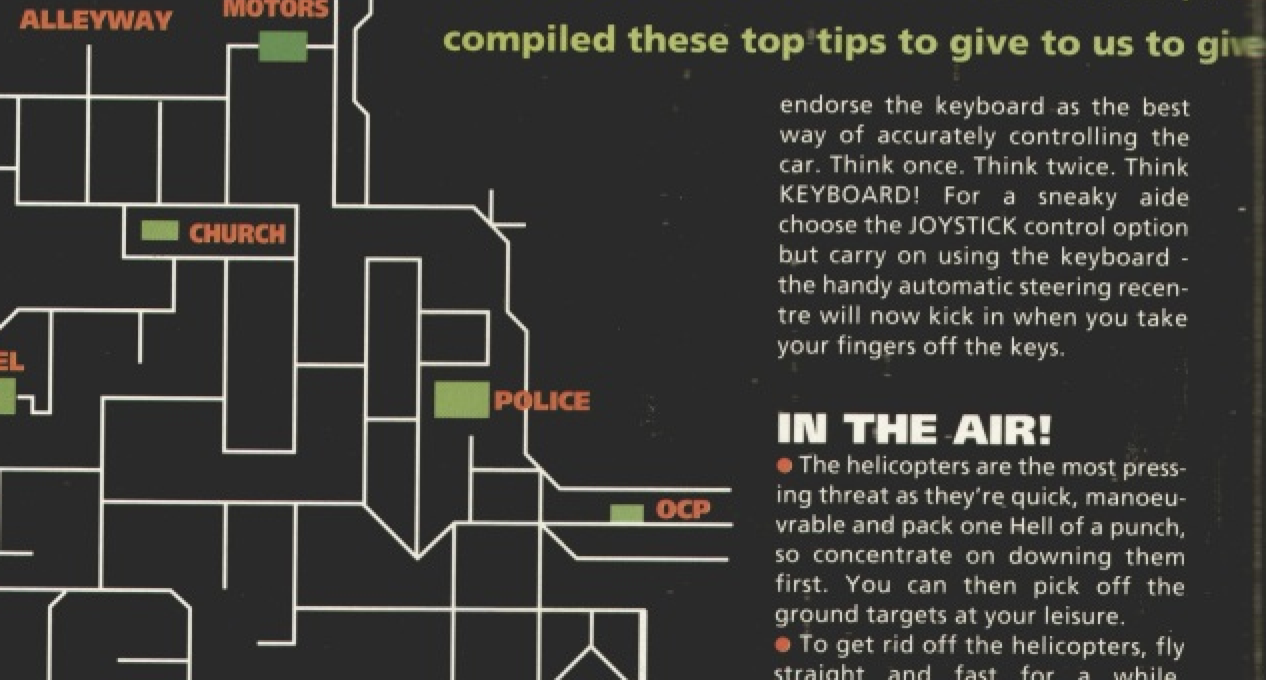
ON THE STREETS!

● Try to shoot when you're not moving. While it's fine to walk in a straight line and pick off the baddies, turning and shooting is another matter altogether - it's all too easy to kill a few innocents by mistake.

● It's best to take corners quick and wide, then straighten up and be precise with your shooting. If you slowly edge around the corners you may be shot by a baddy you can't see yet.

● Take out any grenades flying through the air and try to shoot baddies as soon as they appear, even if it entails some sharp shooting between the arms of an innocent bystander.

● Smooth and precise mouse control is the order of the day here - try not to be too jerky and erratic in your movements.



ON THE ROAD!

● For faster driving and quicker acceleration try to avoid unnecessary swerving or turning. When you've taken a corner try to straighten up as quickly as you can, then accelerate without moving the wheel.

● Stick to the tarmac! Short-cuts across the countryside may look quicker but they usually turn out a lot slower than a road route.

● When trying to ram the escaping perps van smack into it as fast as possible then after impact brake sharply by hitting the SPACE bar. This will keep the time you spend in range of the villains' guns down to a minimum, protecting your valuable efficiency.

● If you lose sight of the target vehicle press F8 (which'll display both car and target together) to get some idea of which direction to take.

● Connoiseurs of quality driving endorse the keyboard as the best way of accurately controlling the car. Think once. Think twice. Think KEYBOARD! For a sneaky aide choose the JOYSTICK control option but carry on using the keyboard - the handy automatic steering recentre will now kick in when you take your fingers off the keys.

IN THE AIR!

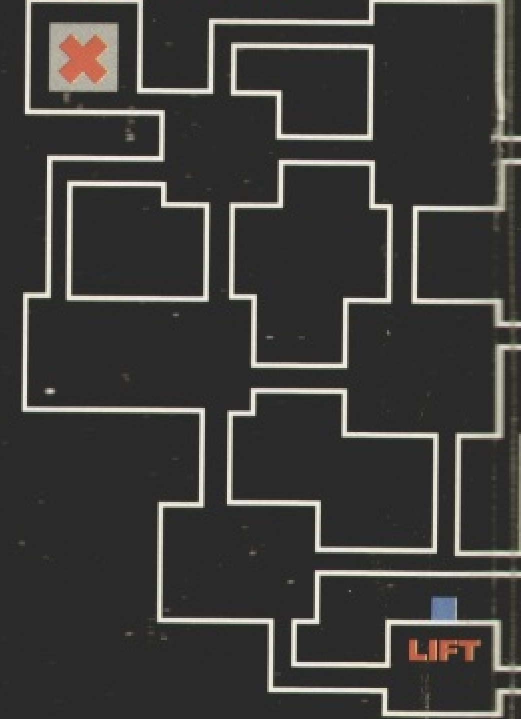
● The helicopters are the most pressing threat as they're quick, manoeuvrable and pack one Hell of a punch, so concentrate on downing them first. You can then pick off the ground targets at your leisure.

● To get rid off the helicopters, fly straight and fast for a while. Lemming-like the helicopters will give chase. In one swift move brake to a stand-still and turn to face the on-coming 'copters. They'll try to match your speed and so just sit there in mid-air, allowing you to pick them off one at a time as you fall to the ground. Remember to pull up





HOSTAGES HERE



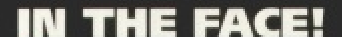


it's worth, I certainly think it is. But it's harder than f, which is why those jovial japesters at DID have o give to you. How nice.

and away if the ground's getting too close! It's easier to do this than trying to track the helicopters on the move because they're just too fast.

● To take out the ground forces make sweeps over them, starting high and slow and diving in at a roughly 45° angle. When you get your first target lock accelerate away, taking out three or four ground units. Once you're up high again turn and prepare your next sweep.

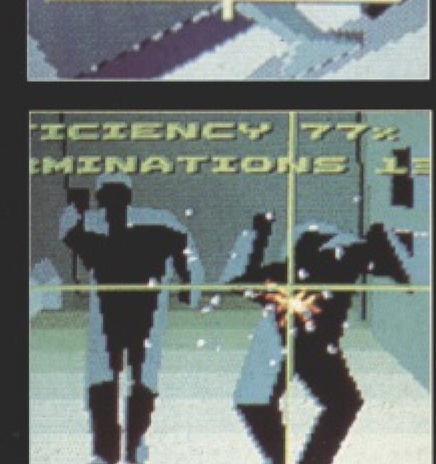
● For the best control those top geezers at DID recommend you use the mouse here.



IN THE FACE!

● As soon as the combat starts walk forward to avoid Otomo's flying kick, then plan your attack depending on what he's doing.

● Otomo has three swords, and he loses one every time you hit him while he's got it in his hands. He then reverts to hand and flying kick combat.



● Only shoot or get your gun out when the moment is exactly right (i.e. when Otomo's not too close) or he'll knock it flying out of your hand - and it's the only one you've got.

● The best time to punch Otomo is just after he's finished his fancy sword moves. Approach him just as he's performing his last move (a high kick), knock him over then stop and wait for him to redraw his sword. This is the best time to shoot but be very quick. If you miss re-holster your gun as quickly as possible.

● Getting Otomo trapped in a corner is when you can really lay into him, but don't let it happen to you.

● Remember there's a time limit, so don't play it too defensively.

● Try to make sure that when you punch you hit home more often than not. Over-exertion reduces your efficiency.

● Once again, the keyboard gives the best result when in a scrap.

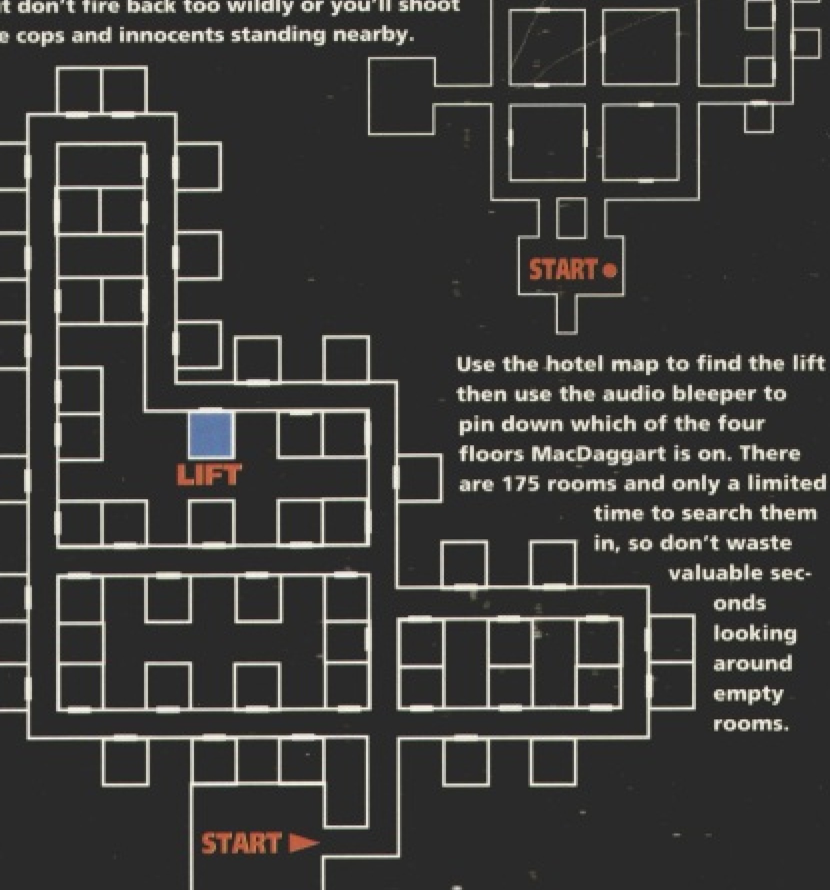


In the OCP tower try to get to the boardroom with as high an efficiency as possible. There are four terrorists to take out but kill more than one hostage and your mission will fail.

LEWIS HERE?

START

When trying to locate Lewis in the alleyway maze head for the first of the four possible hiding places and check the audio bleeper to see if she's there (i.e. the tone's getting higher) or somewhere else. Speed is essential so don't waste time seeking out all the punks. Once you find Lewis be sharp taking out her captor, or he'll kill her.



In the police station go to the locker rooms as soon as you can while your efficiency is still high. In the larger rooms there are about four or five ReHabs all shooting at you at once - but don't fire back too wildly or you'll shoot the cops and innocents standing nearby.

Use the hotel map to find the lift then use the audio bleeper to pin down which of the four floors MacDaggart is on. There are 175 rooms and only a limited time to search them in, so don't waste valuable seconds looking around empty rooms.

CHEAT!!

Alright, alright, so these guides and maps are all very nice but sometimes what you really need is an old-fashioned honest-to-goodness cheat to get you through those really tricky bits. And, by crikey, here it is. To make the Kevlar copper impervious to all damage simply hold down the right SHIFT key and type in THE DIDY MEN (with spaces) at the start of the section. Bear in mind that you have to re-type this when you start a new section.

SHADOWLANDS

Fumble around in the darkness no longer! If you're having trouble getting started in Domark's excellent RPG then why not give these wondrous tips for the first five levels a try!

THE WILDERNESS

To start with collect all the apples, the sticks and the bow (which can be found to the far right-hand corner of the woods); you'll need these later in the game. Follow the path, collect the two torches at the end of it and go down the steps into the dungeon...





THE DUNGEON

LEVEL 1

Collect and extinguish all the torches you come across (do this as a rule so as not to waste their light). Collect the three silver coins. Move over to the door and pull the switch. Proceed through the doors. Collect the stick, the bread and the full water flask. When you encounter the skeleton kill it with the sticks and collect its empty flask. Drink from the nearby fountain (always drink from fountains whenever you can) and fill up the flask.

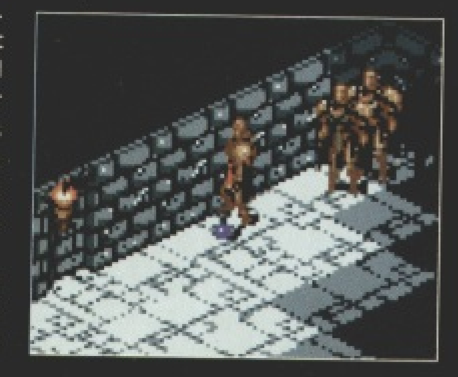
Collect an additional flask from the hole in the wall by using the coins. Pick up the apple (always collect food). Look for a secret switch on the wall and push it. Collect the strength potion. Now open the lock with the key and leave a torch by the gargoyle (it's a light sensor) in order to open the double doors. Now walk through them. Leave a weight on the floor switch ahead and enter the room.

Inside you will encounter a skeleton. Kill it and collect the shield and chest. Now leave. Proceed around the corner, drink from the fountain, leave another weight on the floor switch and go through the double doors, avoiding the skeleton. Once at the doors pull both switches and proceed through. Collect the apples which can be found in a corner of the corridor. Once at the next set of double doors, try to avoid the skeleton and place on character on each of the floor pads (it's also possible to leave a dead body on a pad, as it weighs the same as a live 'un).

When the doors open move through. Pull the secret switch by the side of the small door, collect the light scroll and exit the room. Collect the key by the fountain and open the double doors with them. Kill the skeleton you encounter. Collect the chest and descend the steps to the next level.

LEVEL 2

Collect the key. Buy the light spell, pull the switch and proceed through the double doors. Pull the "Pull" switch (surprise, surprise!) and send only one character through the teleporter. Collect the key lying in the corner. Have a drink. Pull the switch in the far corner and leave via the teleporter.



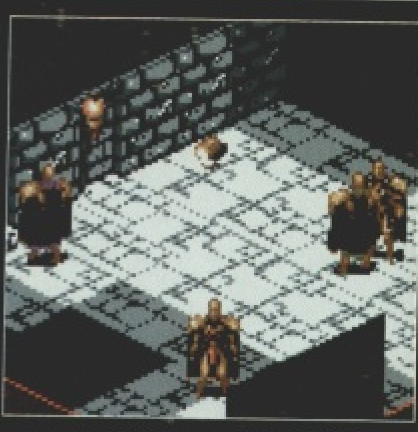


Open the portcullis with the new key. Do not pull the "Do not pull" lever (sometimes you can believe everything you read!). Have a drink and collect the food. Throw anything over the middle pit onto the weight switch, which will cause the middle pit to be covered over. Extinguish all light (due to the light trap) and collect the chest from the alcove using the spellbook and the key.

Exit the room in the following way: use the key on the portcullis, stand one pair of characters on the front switch and one pair on the back switch. The two characters at the back will be transported into the adjacent room - leave them there!

Go through the now open door with the first pair of characters. Collect the chest and then stand on the weight switch. Now go back and free the other pair. Kill the skeleton, who has the exit key, and leave the room to rejoin the team.

Kill both the skeletons and pull the secret switch which will open the next door. Collect the shield and go past the gargoyle in the dark. You will find two pits. Throw a fireball over them. This will activate a light teleporter at the end of the corridor. The pits will then disappear and you can proceed to open the lock and the portcullis.



Kill the Valkyrie with fireballs. Buy any item (the third chest is recommended). Go through the door by placing something on the weight switch. Recharge any depleted items at the altar (this can also be used to resurrect a dead character). Have a drink, pull the switch and exit the





room by pulling both switches on the outside of the door.

Now either kill the Valkyries, collect the gold coin and open the next door with it or alternatively go right around and stand the characters by the sign "Says nothing. Reveals much." A secret wall will open and you must enter. Collect the chest standing at the end. Pull the switch to open the double doors. Send one character down the right steps and the others down the left steps into the next level...

LEVEL 3

Walk the lone character all the way to the fountain (which is also a dead end). Now walk the other three to a secret switch between the second and third wall torch. Do not bother with the floor switches. Push the secret switch and rejoin the single party member after the secret wall has opened and you have collected all the items. Carry on down the corridor. Avoid the last floor switch as this will warp you all the way back.

Make everyone read "This message is for everyone". Spend your coins and collect the chest - it takes a while to appear so hang around. Stand three of your party on the three floor switches. They'll be kidnapped but don't worry, you'll rejoin them later. Check each of the three; one of them will have to kill his cell mate. Once in the cells, look out for rats. Food and water is available and can be obtained by collecting the key by the doorway to the "Bread and Water" cell.

Take the free character, collect the key that has appeared, open the leftmost door and take the 'Waterball' spell. Have a drink and continue down the corridor. Go through the small gap in the wall, which is the first gap to the character's left, and kill the firedemon with the Waterball spell. When he dies one cell will open and one of previously imprisoned characters will join you. Leave the room the same way





you came in but turn left and go right around the portcullis and switch. Pull the switch and enter the room.

The switch also turns on the teleporter for a short period of time. Throw items into the teleporter. These will warp to a floor switch which closes the pits. Collect your items back and pull the switch, opening the cell. Now leave - the party should now be made up of three characters.

Turn left out of the room (the character's left) and continue down the new corridor until you reach a T-junction where you should also turn left. Pull the switch. Kill the minotaur and collect the chest which contains a key and some coins. The key opens the last cell. DO NOT FORGET THE KEY IN THIS CELL (by

SHADOWLANDS

the door). Exit and turn right. Put the cell key in the lock and enter the dining room.

Pull the switch in the corner which will open the door. Buy some food and get the chest. Have a drink. Now enter the Master Switch Room. Whatever you do, DO NOT PULL SWITCH #4! (it'll let all the monsters in). Kill the minotaur. Use switches 1, 2 and 3 to open rooms and collect the key (send someone in and wait for the key to appear - do not 'choose' the key). Use the key on the last room and descend the steps to the next level.

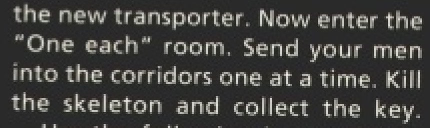


LEVEL 4

Open the door by using the switch. Send one fighter into the room. The photoreceptor will 'see' him and will open the monsters' doors. Try and let each monster out one at a time. Kill them and keep an eye open for any firedemons as they will let all the monsters out at once.

One of the firedemons carries the exit key. Kill him and get all of the group through. Spend a coin and use the altars. Buy refreshments then send men into the teleporter, leaving an item on the floor switch. Extinguish all lights and exit through





the new transporter. Now enter the "One each" room. Send your men into the corridors one at a time. Kill the skeleton and collect the key.

Use the following key combination in the four locks to solve this corridor:

Key 1 - Lock 4
Key 2 - Lock 3
Key 3 - Lock 2
Key 4 - Lock 1

You can now use the switches on the outside to free adjacent characters. All four keys are not needed to solve this.



To solve the next corridor two teams of two men are needed, as each team helps the other to progress further. Use the following combination:

Switch 1 closes Pit A
Switch 2 closes Pit B

Get everyone through, stand together on the floor switch and walk under the portcullis. Go to the "Mystery Tour" switches and get each character to pull one switch (A, B, C or D) each. Depending on where each character ends up do the following:

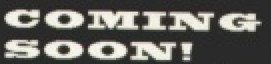
A - Light both photoreceptors. Keep light away from the doorway as invisible receptors create a skeleton. Collect the key.

B - Collect the key, extinguish all torches and exit.

C - Collect the chest, kill the skeleton and leave all items on the "Please give generously" slab. Go through the door and proceed through the second door. (N.b. NO items can be carried through but don't worry - you'll get them all back outside.)

D - Collect the chest. Throw a fireball in the direction of the arrow. It will warp X-Y-Z and the door will open.

Use the collected keys on the three locks, wait for the doors to open then proceed down the steps to the next level...



COMING SOON!

Look out for solutions to the later levels of Shadowlands in a forthcoming Kill Zone!







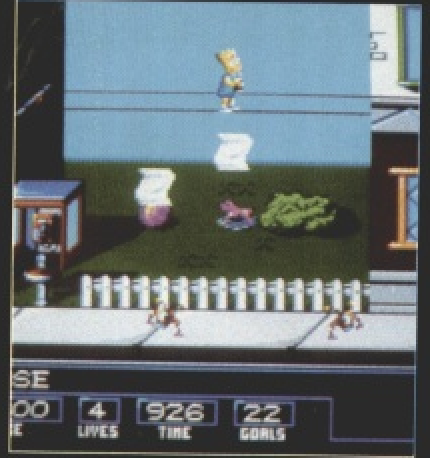








SNIP TIPS!



THE SIMPSONS (Ocean)

Is Bartholomew J causing you no end of grief? Well thanks to us, you no longer be an underachiever and proud of it. Simply type in COWABUNGA on the title screen for infinite lives throughout the game. And if that's not enough for you, type EAT MY SHORTS on the same screen for the ability to skip levels with the number keys. Aye Caramba!

NAVY SEALS (Ocean)

No messing anout here - just type in PSBOYS on the title screen to receive infinite credits.

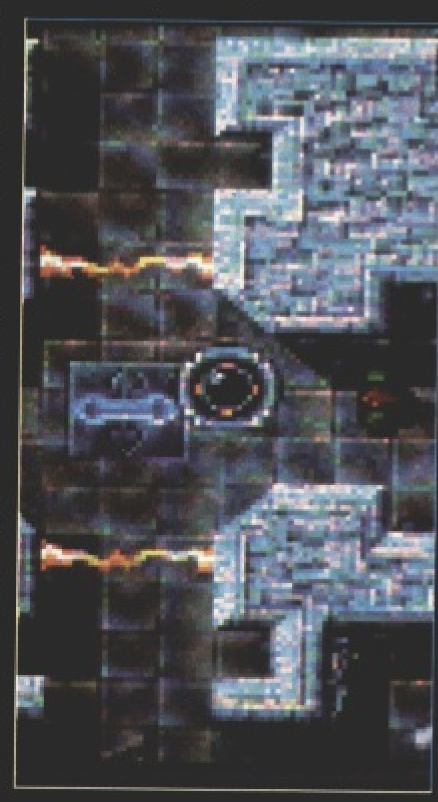
WOLFCHILD (Core Design)

A trio of quick cheats for this top-notch platform blast - on the title screen type in THE PERFECT KISS, and you'll find that all your power-up weapons have infinite ammunition. Alternatively, typing in SOULPSYCHEDELICIDE (a line from an abscure Prince track) will award you infinite extends. Finally, why not try ITS NOT ALL WALKING during play to activate a Rick Dangerous style level skip facility. With this active you can skip past any level completed in a previous game. It's worth remembering that these cheats are exclusive, so only one of them can work at a time.



ALIEN BREED (Team 17)

Yes indeed! A veritable constellation of cheat modes here for this top blaster. To activate these, simply log-on to the Intex computer on Deck Two and type in the following for the relevant effects: (PS, sorry about the rudey ones, those Team 17 guys are just such a wacky bunch and you may like to skip this bit if you're of a nervous disposition).



- I CANT BE ARSED TO PLAY THE FIRST LEVELS - Skips to Level Three.
- IS IT TRUE THAT ALIENS SUPPORT MAN UTD - Makes the aliens weaker.
- PISSED AS A FART - Special comedy drunken mode!
- THE IRAQIS MADE THE WEAPONS - Makes the player's weapons rather crap.
- SALMAN RUSHDIE PLAYS ALIEN BREED - Makes the player invisible.
- BEWARE ALIENS SPADGE HAS DROPPED ONE - Makes aliens run away from the player.
- PITBULLS ON THE LOOSE - Makes the aliens extra nasty.
- ALIENS ARE FAGGOTS - Gives the player infinite health.
- PUFFNUTS MODE - Makes the aliens slow.
- BEN JOHNSON TRAINED THESE ALIENS - Makes the aliens fast.

For an extra laugh, you may also like to try typing in GAMESX, FULL CONTACT, LEEDS, SPADGE, GALLUP, LIVERPOOL and NEWCASTLE BROWN for various comedy messages.



TERMINATOR 2 (Ocean)

Chill out Dickwad and type in this cheat and you'll be able to say "Hasta La Vista, Baby" to your game-playing problems! Pause the game during play, then press every function key from F1 to F10 consecutively. Now upause the game by pressing fire and you'll be able to skip levels simply by hitting ESCAPE! No problemo!

LAST NINJA 3 (System 3)

Use these codes on the high-score table to skip to the corresponding levels:

1- SUSS
2- IMED
3- URTI
4- BASD
5- NOUS
6- RERO

RUBICON (21st Century Entertainment)



Press SPACE to pause the game, then type in THE REAPER for infinite lives. You can also select weapons by using key F1 through F7, while F10 recharges them automatically. Oh, and if you pause the game again, the L key will skip levels.

POPULOUS II (Electronic Arts)

This isn't exactly a cheat mode, but it's a handy hint all the same. If things are getting on top of you, simply select the Game Options menu and switch over to Computer vs Computer Mode. Chances are the computer will do a much better job than you, getting you back on track, and when you're ready, just switch back to Human vs Computer to resume control and win the game! Bit of a hollow victory though, isn't it? If you want to play properly, but with a bit of a head start, the code-ADKIUCMCZNDIFINL will give you a deity with maximum experience in all six areas.

LEANDER (Psygnosis)



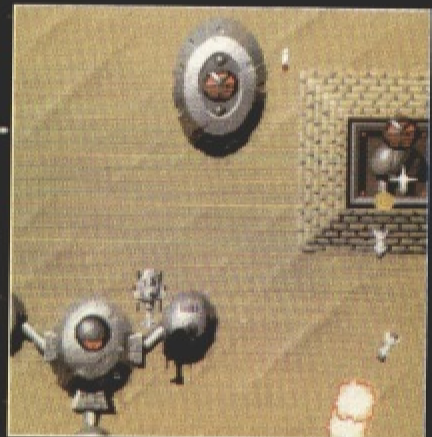
Two passwords for you - Level Two is reached by ZXSP, while LVFT gets you to Level Three.

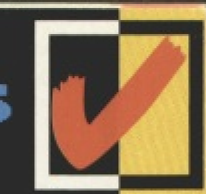
FANTASY WORLD DIZZY (Code Masters)

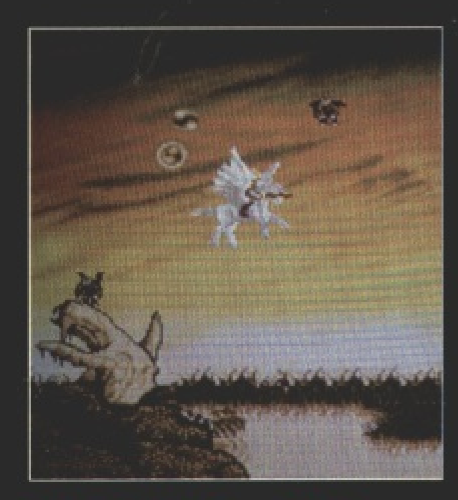
Type IMMORTAL into the high-score table for an invincible Dizzy.

SWIV (Storm)

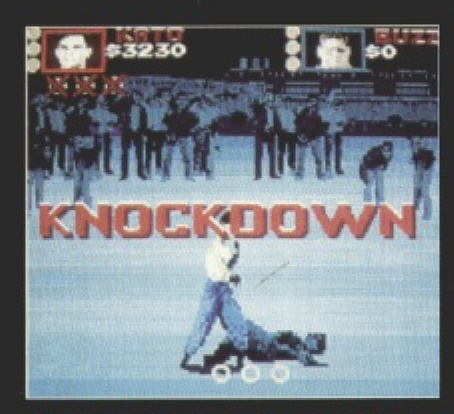
Pause the game, type in NCC-1701 and when you unpause you'll have infinite lives!







PEGASUS (Gremlin)
The codes for the later levels are SCREECH, DRAGONFLY, BEEBOP and CELESTIAL.



PIT-FIGHTER (Domark)
Type in LOBSTERS at any time during the game to activate the cheat mode. With that done you'll find that the keys on the numeric pad will automatically whizz you to the corresponding round number. In addition, you can also try these:

L	**Elimination Round**
G	**Grudge Round**
C	**Final Championship Round**

R-R-R-R-REPLAY!

If you've got a Datel Action Replay Cartridge (which you should have, as it's listed in our Ultimate Amiga feature this issue), you'll find this section of the Kill Zone particularly handy, as it's absolutely choc-a-block with a quality codes for your cart. Go on, give 'em a whirl!

INSTRUCTIONS

It couldn't be simpler. Plug in your Action Replay, load up the game and hit the red FREEZE button while the game is running to go into the editor. Then simply tpye M followed by the required line number, then hit RETURN. This will cause a line of numbers to appear. Change the first number so it reads FF, then hit RETURN, then ESCAPE, then X followed by one last RETURN to get back into the game with the cheat activated.

GAME	LINE	CHEAT
GODS	225	LIVES
HUDSON HAWK	52E9	LIVES
TURRICAN	7AB1	LIVES
	7B1E	FIRE WALLS
	7B1A	BOMBS
TURRICAN II	15D	LIVES
	7871	FIRE WALLS
F-15 STRIKE EAGLE II	C38329	MAVERICKS
	C38327	SIDEWINDERS
MIG-29 SUPER FULCRUM	C36A21	S240
	C36A1D	AA-8
	C36A23	AS-7
SMASH TV	1A7D	LIVES (PLAYER ONE)
KICK OFF 2	19D07	SCORE (PLAYER ONE)
	19209	SCORE (PLAYER TWO)
CAPTAIN PLANET	C00547	LIVES
SPEEDBALL 2	52A0	SCORE (PLAYER ONE)
	52A2	SCORE (PLAYER ONE)
BLUES BROTHERS	45C96	ENERGY
ROBOCOP 3	26E6B	TERMINATIONS
PIT-FIGHTER	5A31	LIVES (PLAYER ONE)
	5AFB	LIVES (PLAYER TWO)
F-19 STEALTH FIGHTER	6F27	BAY ONE
	6F29	BAY TWO
	6F2B	BAY THREE
	6F2D	BAY FOUR
PRO TENNIS TOUR II	C201C3	SETS (PLAYER ONE)
	C201D9	SETS (PLAYER TWO)
ITALIA 90	6E39	SCORE (PLAYER ONE)
SUPER HANG-ON	6D36	TIME
SHADOW DANCER	1EB3B	MAGIC
POPULOUS II	C597DD	EXPERIENCE
MAN UTD EUROPE	2097	SCORE (PLAYER ONE)
	2099	SCORE (PLAYER ONE)

THANKS TO THIS MONTH'S KILLZONE KOMMANDOS!

No surprises here, this is where we give an honourable mention to those brave gamesplaying men and women who gave their lives and a 22p stamp to ensure that the rest of you can enjoy a better life. The flame of your fighting spirit shall never be extinguished... (cue The Last Post)

THIS MONTH'S ROLL OF HONOUR:

James Baldwin, Alex Barley, Kevin Bulmer, Shezad Butt, Mark Cane, Paul Entwistle, Eoin Feeney, Shaun Hollywood, Gary Humphries, Simon Kemp, Dean Lester, Geoffrey Lofthouse, Peter Molyneux, RP Murphy, Simon Phipps, Henry Price, Gareth Richards, Paul Thompson

READ THIS! IT COULD SAVE YOUR LIFE!

Do you have a thorny problem? Is a particular part of a particular game giving you gyp? Then this is where your problems end and a whole new vista of gaming excellence spreads out before you like the dawn of a new day. Or something. Because as of next month we'll be providing a special Games Surgery Clinic in the Kill Zone, to be headed up by our own resident GP Dr David Upchurch!

No matter how big or small your problem may be, WE have the muscle, the contacts and the know-how to put you straight. It'll be a bit like Brian Nesbitt's Helping Hands only about a million times better. So if you've got a gripe you want clearing up, pop your prob in the post to Dr David Upchurch, Games Surgery Clinic, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, and we'll endeavour to prescribe you a remedy. So go on, get scribbling...

KILL ZONE



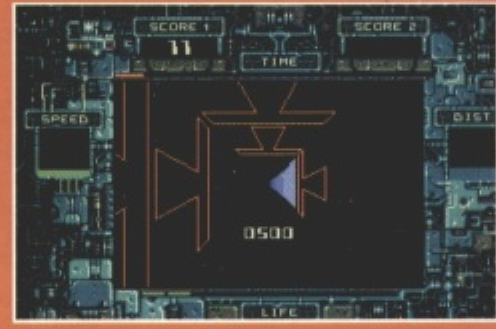
THE VERDICT

It never fails to amaze me that the designers of games which kill the player so quickly find it necessary to insert sequences of introduction that completely sap the player's will to continue. Psyborg is a perfect example, own-goaling with an annoying password system and a pointless starfield sequence before each planet can be attempted.

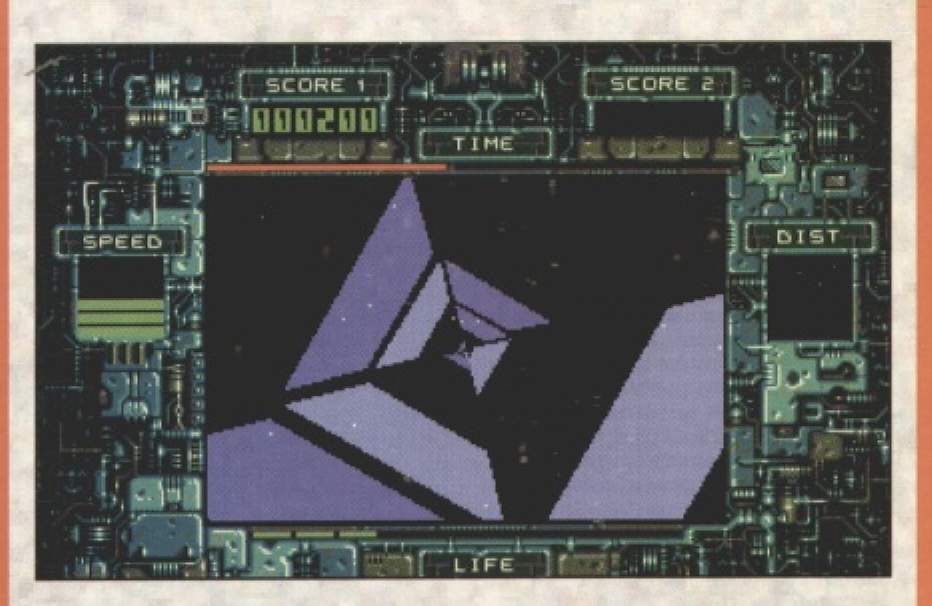
Speed-wise it's flawless, with the bright graphics fairly flashing past.

But while I'd like to say that it's the game that Stun Runner should have been, the impossibly linear nature of the courses and controls which have little potential for satisfaction-inducing mastery put the mockers on it somewhat.

The proceedings are agreeable though hardly spectacular, but in the end, Psyborg turns out to be little more than a reactions-tester.



Time is the most valuable commodity in Psyborg, and the earlier levels dole out the stuff like there's no tomorrow. Gamers skill-full enough to stay on the walls all through this rather twisty section will have more than enough time to finish the stage. However, life isn't as easy as this for long.



PSYBORG

It may well be set across eight solar systems and forty planets, but is Loriciels' latest really anything more than a glorified cocktail of Knot in 3D and Stun Runner? Jim Douglas doubts it.

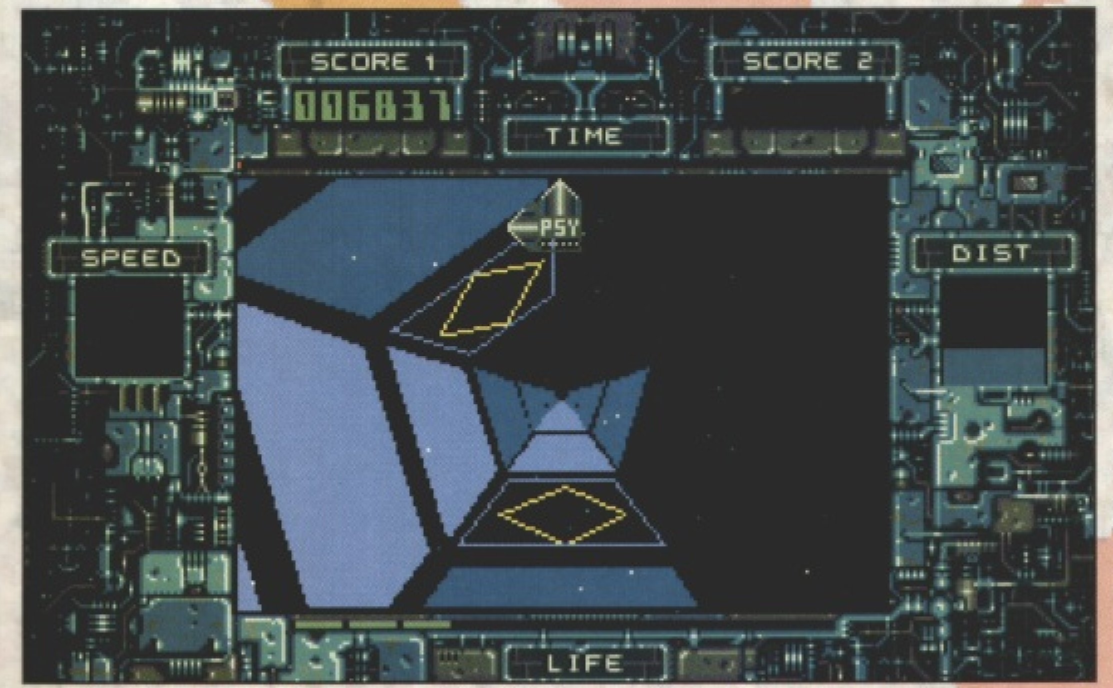
The spaceways are under attack once more. This time fiendish Andropterian spies have secreted themselves on Federation planets. It's your job, as Duncan Norton; psy-pilot extraordinaire, to scour the galaxy and remove the spies before they are allowed to transmit valuable Federation secrets to their superiors.

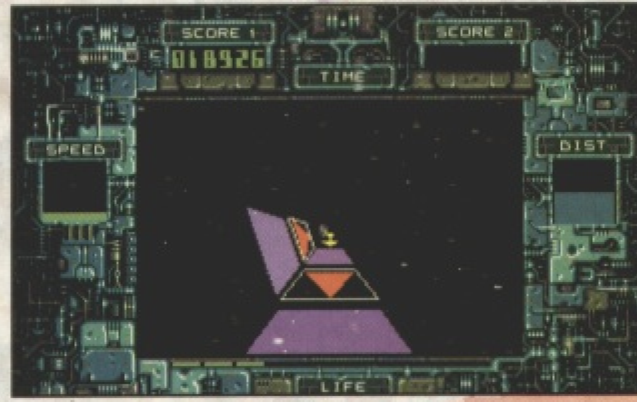
But there's no time for a single pilot to zoom across the galaxy in person. Instead, you must use your psychic energy to "trace out a path into the vortex of each planet".

This actually translates into a Stun-Runner style 3D race down a bunch of polygon tunnels representing the vortex of each planet. Insubstantial? You got it.



Here we have the Sol system. One of the eight which make up the game. Completion of each planet will yield a password and a charming red line from your most recently conquered world to the next. Since there is no on-screen logic to the order of the worlds, it's necessary to draw a map to remember which password relates to which planet.

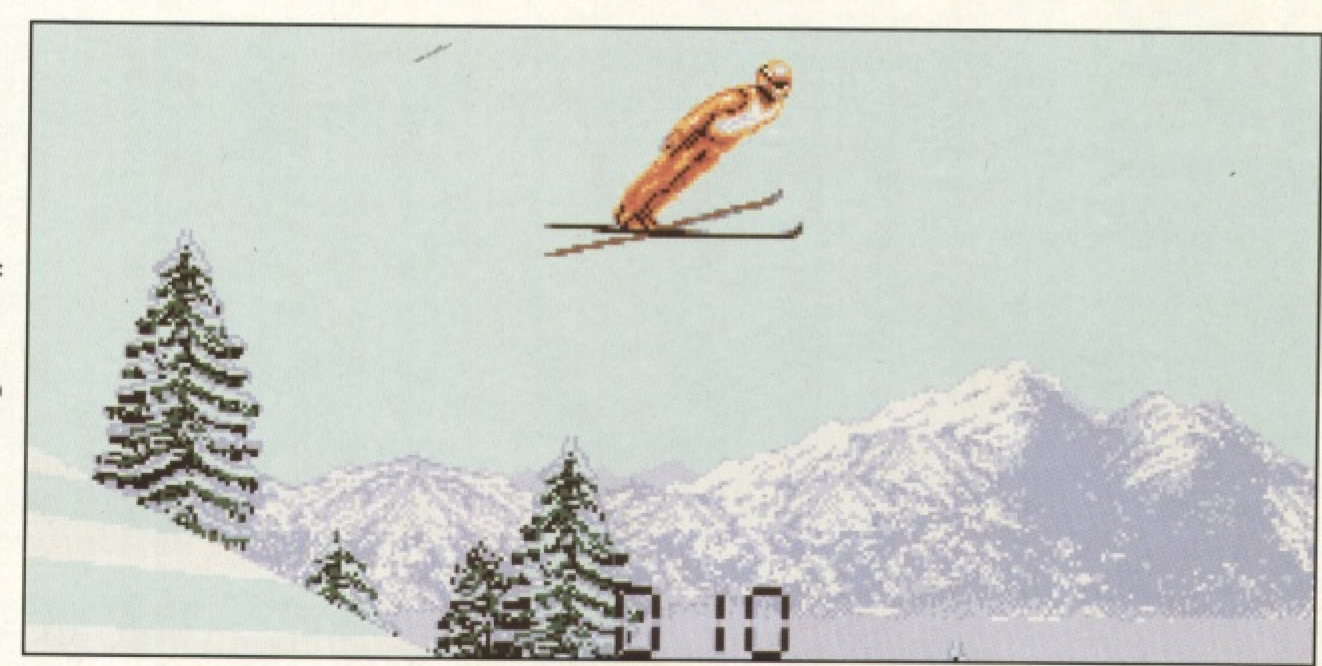




(Above) Possibly one of the most annoying tiles to encounter - the reverse tile. True to it's name, this tile flings the player back up the path. The solution is to take the risk of driving in space for a second to avoid the tile. Gripping eh?

(Left) Here we have some of the extra tokens which can be spent in the shops to increase your speed, ability to withstand damage and all that. The PSY cursor indiactes that the ship needs some repositioning, as it's not really on the course as such.

Hold your breath... this Ski Jump is not for wimps, with contestants leaping from a jaw-dropping 1850 metres up. Jumpers are scored according to distance and flair in the air, although staying in one piece by the time you get to the ground is a difficult enough task in itself. The jump starts with the player sliding down the ramp towards the screen, and - providing you jump at the right time - the action switches to a close-up view of the skier in the air. The trick here is to make constant adjustments to the skier's stance, ensuring he's leaned well forward to cut down wind resistance and that his skis are correctly positioned - parralel skis ensure a safe landing at a fair distance, while crossed or "scissor" skis make for a longer jump, but also a riskier splashdown. Obviously, landing on your head won't win you any style points...



SUPERSKI 2

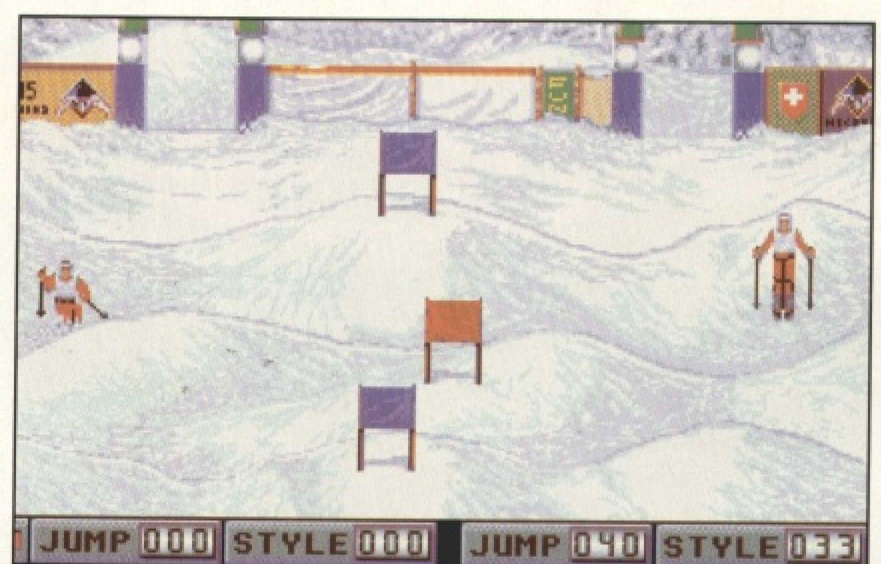
Would you believe it? Just when the weather starts to brighten up, out comes a game without skiing. Reluctantly, Gary Whitta drags his poles out from the back of the airing cupboard and goes out on the piste one more time...

Talk about missing the boat. It's almost as if French company Microids has done it deliberately, timing the release of its snow sports extravaganza to completely miss the Winter Olympic Games with uncanny precision. But then again, good ski games are so few and far between that a half-decent one is welcome any time of the year. After all, how else can you have a good time on the slopes without the aggravation of frozen earlobes, broken legs on the first day and intolerable waits for the rickety cable lift?

Superski 2 caters for all would-be Eddie the Eagles, with the option simply to mess about in practice mode with any of the six events on offer, or - deep breath - take the plunge and represent your country in the Olympics themselves with up to three human opponents. The events are, in no particular order, Downhill Skiing, the Slalom, Ski Jump, The Giant, Hot Dog and - the only non-ski event - Bobsleigh. There's nothing complex or pretentious about the game - no training or management sections - just a sextet of good old-fashioned mini-arcade games. There's a bit more to it than just the frenzied joystick waggling that has long been the trademark of mediocre multi-event sport games. Here there's a modicum of technique, style and grace, as befits the nature of the majestic winter games, as the sun dawns on the glistening slopes and... oh, let's just get on with it.



All six events take place at various exotically-named locations around this mountain range, with each one identified by its flag icon. In practice mode you can cycle through the locations to play any event you like, but in the full Olympic competition, the computer dictates the order of play.



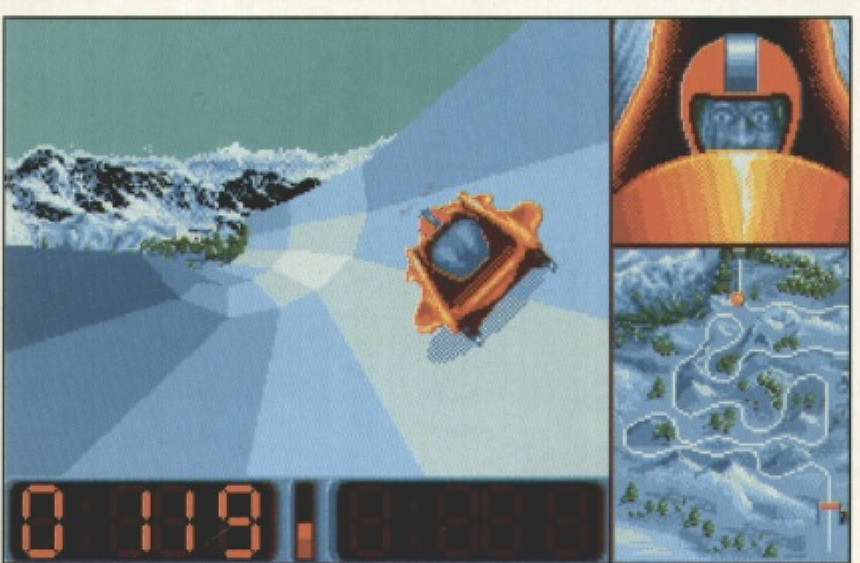
Hot Dog! It may be a real Olympic event, but it's still one of the most obscure skiing past-times. It's also the only head-to-head event in this game. It's all down to style and grace, as two skiiers make their way down a course made up almost entirely of bumps, ridges, dips, valleys and ramps. It's treacherous terrain, but also tailor-made for showoffs, which is what this is all about - as you fly off the bumps into the air, you've got to impress the watchful judges by pulling off fancy acrobatic stunts while airborne. They've all got typically bizarre names, like the Helicopter, Cossack, Duffy, Twist and Back-scratch, and range from the subtle to the downright outrageous. The more elaborate the stunt, the more points you'll get but the less chance you'll have of landing on your feet. The event is essentially a combination of style and speed, with points awarded for crossing the finish line first as well as performing poncy poses in the air.



The Giant is essentially a combination of the downhill and slalom events. It combines the ultra-steep twisty-turnyness of the downhill course with the slalom's tortuous gate positioning, making it probably the hardest ski event of the lot. Thankfully, one concession has been made to make life a little easier - the gates are further apart, allowing more room to turn between flags.



The Slalom looks initially to be almost identical to the downhill, but, although the viewpoint and controls are the same, the discipline is much harder. Instead of simply passing through wide gates, the player has to weave through a long, snaking line of flags, constantly changing tilting and changing direction hard to hit the next gate. Again, there are penalties for not passing between flags correctly, although there's much less chance of crashing here, as slalom courses are traditionally much straighter than the twisty-turny downhill speed runs. The average speed of skiing is slower too as the gradient of the slope isn't as steep.



(Below Left) Forget about style, grace, poise and all that rubbish... all that matters here is speed. In the bobsleigh it doesn't matter what you have to do to shave a tenth of a second off your course time, as long as you do it. A few seconds of running along behind the sleigh to get it moving, then jump in and you're off and running. A map to the right of the main racing screen shows just how twisty and treacherous the course is - every bend could be your last. Again, it's a constant trade-off between speed and survival, as the faster you go, the more likely you are to go careening off at a hairpin turn. As you progress down the course and pick up more momentum, it becomes harder and harder to slow down - the only way to stay on the course on a tight bend is to steer violently in the opposite direction. As with all the other events, you don't get diddly squat if you don't make it to the finish line.



The Downhill - perhaps the most awesome of all skiing events. The finish line is a thousand metres below the start line, with top skiers reaching speeds in excess of 120kph. Viewed from behind the skier, this event is about as simple as it gets - but there's a big difference between simple and easy. It's not just a question of getting to the bottom quickly either, as there are gates to pass through at regular intervals, with a time penalty for each one you miss. The faster you go, the more gates you'll go wide on and the greater the probability that you'll go shooting off the course on one of the bends and crash into the surrounding woodland - not a pretty sight, and one that merits instant disqualification.

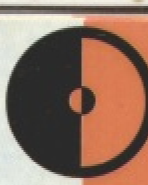


After each event, a panel of "expert" judges rates your performance accordingly, while the jumbovision screen in the background provides all the necessary statistics - time, penalties incurred, score and all that guff.

THE VERDICT

Hmmm... this is a tricky one. Superski is in fact a very good skiing game - the downhill and slalom events are probably the best I've seen - but it's let down badly by a terrible lack of variety. Of the six events, three of them (the downhill, slalom and giant) are just too similar for comfort. Though the rules are slightly different, the general gameplay hardly changes from one event to the next, and that's bad, especially considering these three events make up half the game. Of the rest, the hot-dogging is probably the weakest event. There's plenty of scope for skillful play, but it's just so slow and precise that it's difficult to work up any real excitement. If anything the Ski Jump is even tougher and more fiddly, but it works well because there's a proper feeling of speed, altitude and danger. As for the bobsleigh... well, it doesn't really belong in a skiing game, but nevertheless I enjoyed playing it more than any of the others, primarily because it's fast, feels realistic and really is quite nail-biting . It's a shame, because, judging by Superski's high points it could have been a really stunning product, but the lack of any real variety means it falls just short of doing the business. B+.







EYE OF THE BEHOLDER II

The Legend of Darkmoon

A stormy night, a magical message and an elf in distress. Send Chris Jenkins to sort it out in US Gold's epic RPG



At top left of the main display appear the superb animated graphics, showing everything from the gnarled forests of Darkmoon to the dank tunnels of castles. Here you also encounter superbly animated graphics of your enemies, ranging from snarling Dire Wolves to giant spiders, flying snakes and ethereal Will-o'-the-Wisps.



The player controls a party of four brave adventurers. At the start of the game the player can generate a new team or import old faithfuls from E.o.t.B. 1. To define a new party you choose each character's race and sex, their profession (fighter, mage, cleric, etc) and their alignment (lawful, neutral or chaotic, good or evil). Then a range of thumbnail sketches appear from which you choose a comely likeness. Finally you assign points to aspects such as strength, intelligence, dexterity and wisdom, either by a random 'roll of the dice' or by manually adjusting each parameter.

The City of Waterdeep, another time, anothe dimension. You're just settling down for an evening at home in front of the fire when a note is slipped into your hand. It's from your friend Khelben Blackstaff, Archmage of the city, and it's marked, rather ominously, 'Urgent'...

So begins the second part of Eye of the Beholder, the epic Advanced Dungeons and Dragons graphic adventure from Strategic Simulations, set in the fantastic Forgotten Realms medieval world.

If you have played previous games in this series or anything similar, such as Dungeon Master, you'll know exactly what to expect from Eye of the Beholder II: The Legend of Darkmoon. If you're into fantasy role-playing this should be a recommendation, if not it's a recipe for sheer boredom as you plunge headfirst into yet another sub-Tolkienesque romp among the pixies.

Against a beautifully-drawn background of rain-swept streets and dank alleys, the pensive Khelben reveals he senses a dark and sorcerous threat about to overwhelm the city. All that Khelben knows is that the source of the danger is the mysterious forest of Darkmoon. Recognising a plea for help, you valiantly offer to venture there and investigate. Bloody idiot...



Some objects can be picked up from the graphic area just by clicking on them; if you see anything looking like a key, a scroll or a big pile of dosh I should think it's a fair bet that you are meant to pick it up. Stones aren't perhaps so desirable, but you never know when they might come in handy...



If you take a knock, a splash of blood appears on the portrait of the damaged character and his or her health value diminishes. If you die, a charming rotting skull appears in place of the sketch, and obviously the game's over if the whole party is reduced to the bare bones.





(Left) To get a more detailed survey of each character's status you click the left mouse button on the character's portrait. This brings up a display showing all the objects carried, items worn and food level. Further sceens are accessible giving a complete character run-down together with details on those all-important Experience Points and Level ratings. This is what the game is all about: accumulating points, reaching higher ratings, and continuing the character to the inevitable Eye of the Beholder III.



To the bottom right of the screen is the Camp box. Click on this and a menu appears giving you the options to rest the party, memorize spells, pray for spells (for which you need a cleric or paladin character), scribe scrolls, set game preferences (sound on or off, and strength represented by bar charts or figures). Finally you can load or save games, format a disk, drop a character or quit the game. There are keyboard command equivalents for practically every mouse action.



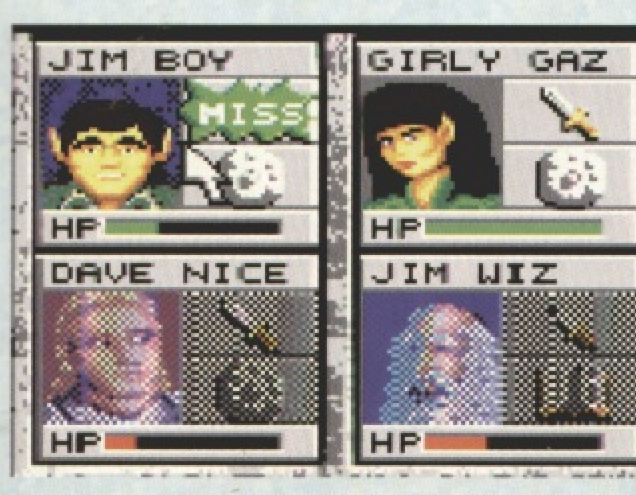


If you encounter another human (?) character, the screen changes to show a detailed portrait together with a text window and option boxes. This section isn't interactive in the sense of traditional adventure games; you can't type in dialogue and get a response. What you can do is to choose whether or not to enter into dialogue with a character and then, if you do, read the preset conversation that pops up in the text box.



Meet Nadia and Joril. These are people you want on your side; for one thing, their temple holds an altar which allows you to resurrect dead characters up to three times (you can find your way back to the temple through glowing teleport gates which appear at strategic locations). For another thing, if you attack Nadia and Joril they'll cut you to bits with magic firebolts before you can say "barbecue".





At the top right of the main display appear the sketches of your party members, together with their status displays, the objects they carry in each hand and their individual overall healths. To engage in combat you first have to make sure that the character you want to go rucking is carrying a weapon, then you click the right mouse button on its icon.



Making your way into the catacombs below the temple brings you into the main body of the game and here things start to get a bit over-familiar, as you begin the wearying process of slogging through the giant wasps, gelatinous cubes, landsharks, mantis warriors and hell-hounds which seem to exist solely to make your life miserable. To the bottom-left of the display is a set of six direction arrows; clicking on these moves your party in the appropriate direction, and a large compass in the centre of the screen helps you to keep track of your wanderings.





(Above) The opening scenes of the game take place in Forest Darkmoon, where Dire Wolves must be fought off while you negotiate the leafy maze. Only with the help of a withered old crone will you find your way to Temple Darkmoon, where the clerics Nadia and her brother Joril wait to aid you in your quest.



(Right) All the familiar features of fantasy RPG (or hoary old clichés, if you prefer) pop up again in The Legend of Darkmoon: magic writing on walls, levers with no apparent function which in fact serve an essential purpose, hidden buttons, teleporters which insist on moving you to awkward positions and spells for invisibility, creating food, destroying immovable objects and overcoming magical opponents all play a vital role.











The dungeons below the Temple Darkmoon are sinister and dangerous, full of guards, monsters and... barrels. No, this isn't a new and bizarre breed of foe, it's simply an item from which you can top up your supplies.



The clerics are very friendly and will gladly let you use their facilities. But are they perhaps a bit too friendly? They expressly forbid you access to the Temple's inner chambers. Why? What are they hiding?

THE VERDICT

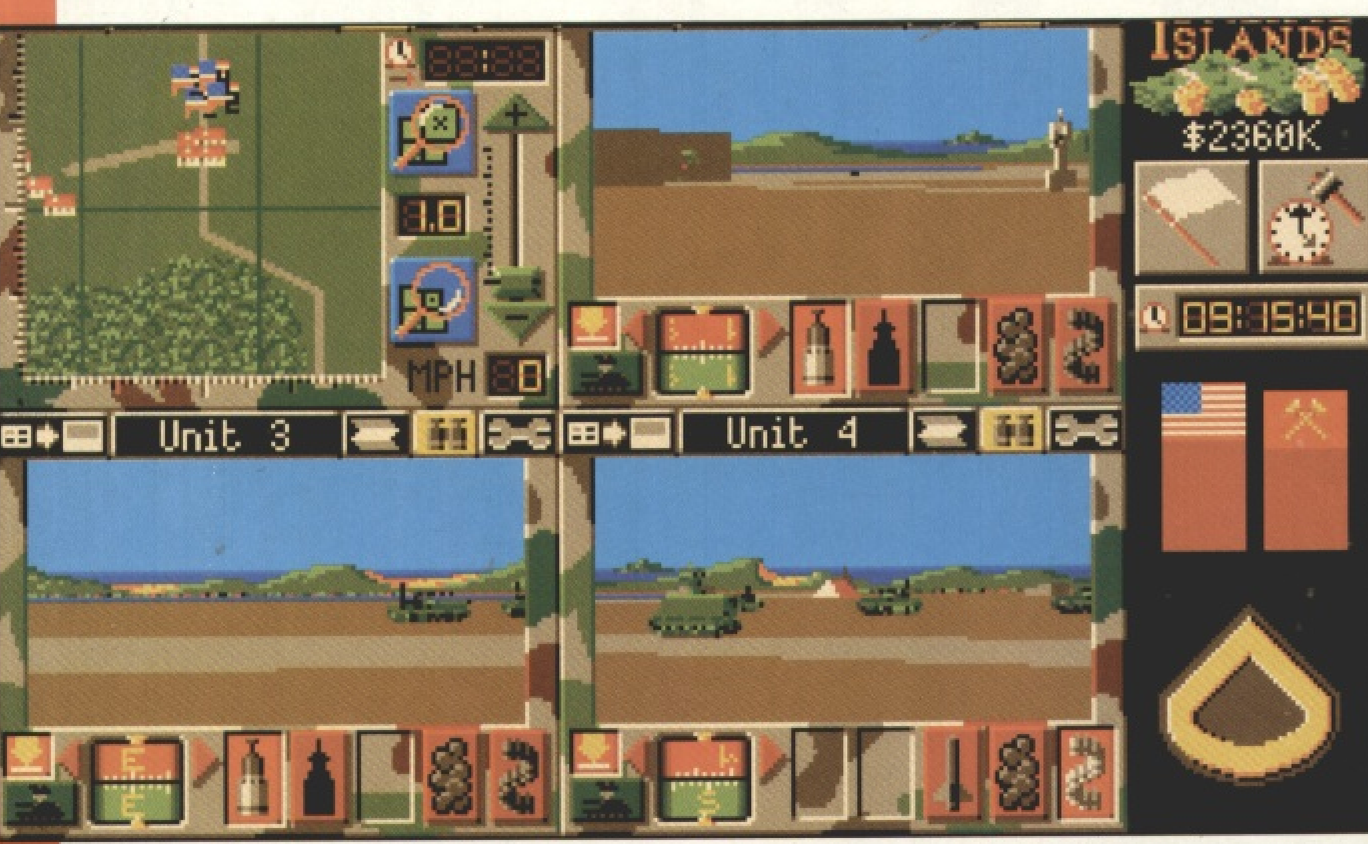
I'm sure most readers will have made up their minds about Eye of the Beholder II: The Legend of Darkmoon without having to read the review. If this sort of game is your cup of tea (or goblet of rich Zamorian wine) you'll probably go for it whether the review is any good or not.

What I would have liked to have seen - what I would always like to see on these fantasy role-playing epics - is a Help option which would give you some clue, however slight, as to how to get out of a jam. When you've been stuck in a maze going round in circles for an hour, it would be much appreciated.

Beholder II has much to recommend it: the graphics and animation are excellent; the player interface is a tried and true one which is easy to pick up and difficult to fault; the intro sections are excellent; the sampled sound effects are suitably spooky and the music is appropriately atmospheric.

Wouldn't it be nice, though, to be able to say that there was anything about the game which was surprising, innovative or original? That there isn't is probably not going to stop dedicated RPG players flocking to their local software emporium in droves, but it's certainly not going to attract any new converts to this particular genre of game.





Like Team Yankee, the Pacific Islands allows you to control all four units at once through this screen. A number of improvements have been made, the most important being the ability to stop all the tanks dead in their tracks without clicking through to other menus. Seems a rather silly omission from the first game to me.

ONE MOMENT

Despite all the sense of achievement to be had from waging a successful campaign, the biggest thrill of games like this is simply blowing things up. Here commander Douglas talks us through a particularly exciting Pacific Islands moment...

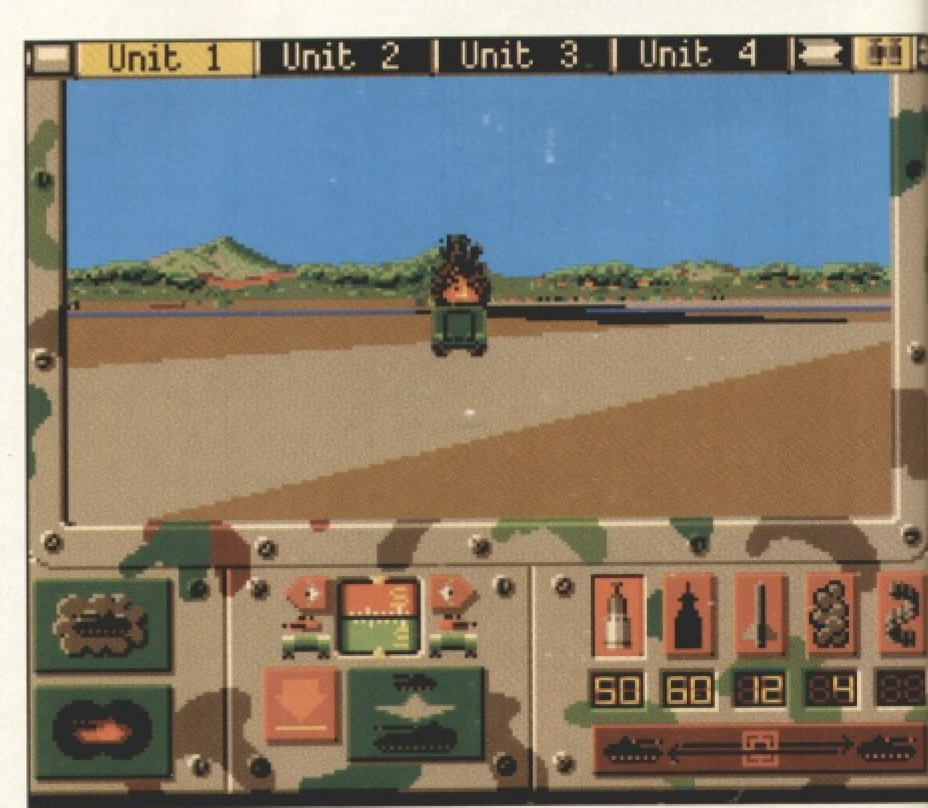
PACIFIC ISLANDS

The question is on the lips of the nation: How can you possibly top Team Yankee? The answer, according to Empire, is Pacific Islands. Jim Douglas takes the latest heavy artillery sim for a spin.

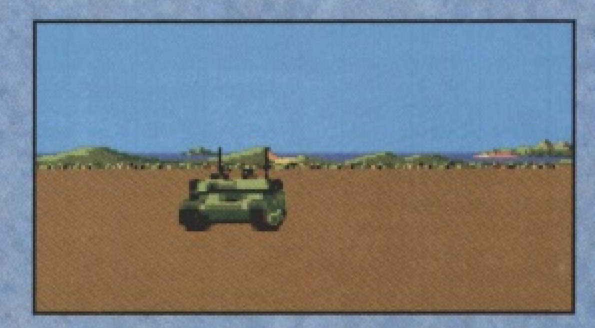
The peaceful cluster of islands making up the atoll of Yama Yama have been invaded by renegade communist units. Rumours have it that the units are receiving support from North Korea. As commander of a tank platoon returning from active service in the Gulf, you are in charge of the nearest American unit. It's your job to contain the problem and deal with it. While the it may do a fantastically good impression of being Team Yankee Plus rather than a game in its own right, Empire are keen to have Pacific Islands viewed as a stand alone thing.

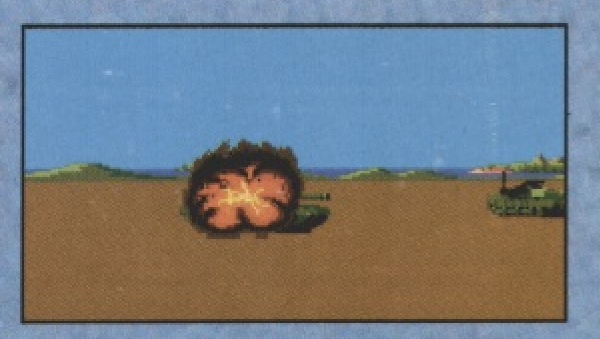
The five islands can be attacked in any order the player likes, but his progress though each island is channelled somewhat. The player comes on to the island in one particular way and can then only progress into highlighted squares from his start point, which hampers the feeling of freedom.

The game breaks down into roughly equal parts; combat, map reading and resource management, so if you're into either all-out blasting or a head-scratching amount of strategy, Pacific Islands is very probably not the game for you. For an all-round kind of deal, however, it's just the job.




Enemy units sighted in the distance. Give them a few hundred rounds from the machine gun just to ensure their intentions are hostile...


Ah! - He's rounding on me! A sure sign that this blighter wants a fight to the finish. Now, if I can only get down to the weapons menu quickly enough, I can select one of these armour-piercing jobbies and...


Ka-boom! Har har! Strike one for freedom, Uri! Your no-good communist policies cut no ice with an armour piercing shell from me! So back up your invasion plans and go home.


Inspection of the status screen is the best way to tell exactly how well you are doing. The top bar for each tank represents the team's morale while the lower bar represents damage status.

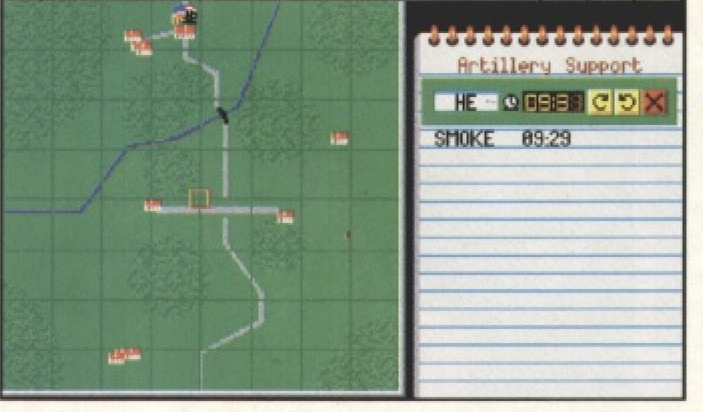
THE VERDICT

It's really difficult to must up any particularly strong feelings for Pacific Islands. It's certainly a competent game and a definite step forward from Team Yankee. And there's absolutely no doubt that tank-nuts all over the place will flip at the chance of accepting this new mission. However, the blend of bitmap graphics and polygons is a rather unhappy marriage, and all the resource management business is just plain boring. Where the game wins is in the ability to control all four units at once, with the pretty friendly control method making the combat both fast and enjoyable. However, the fact that the player can't actually change the direction in which his tank is travelling without first flicking to the map screen seems rather daft.

Pacific Islands is clearly supposed to sit in between M1 Tank Platoon and Battle Command in the detail versus fun stakes, but despite many many nice touches, I doubt that it will successfully appeal to fans of either genre.

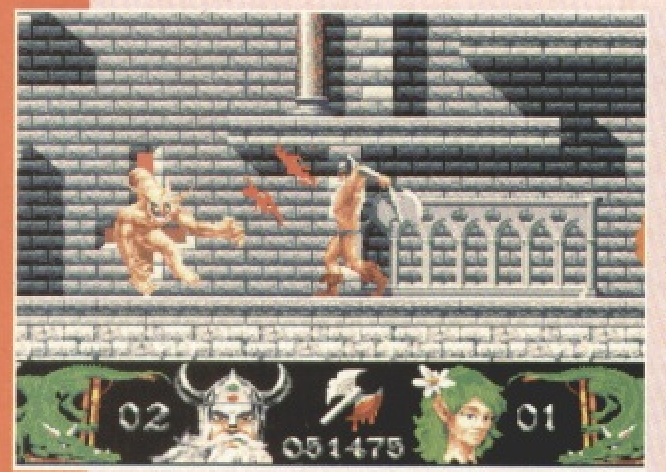




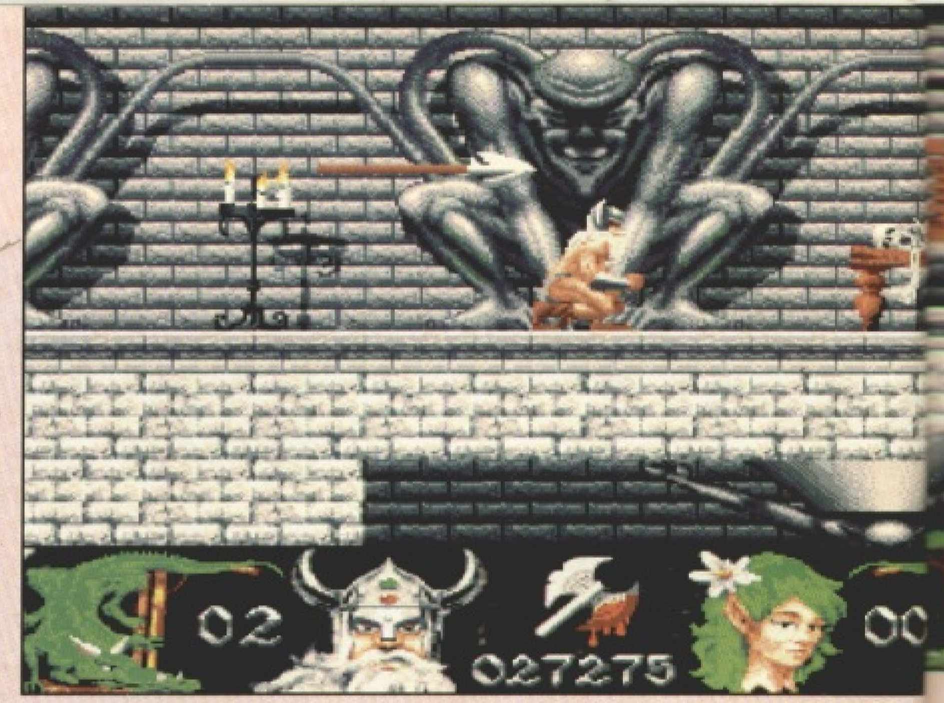


A tank commander's best friends - his map and his radio. From here we can see the enemy runway (the first objective) highlighted with the orange square. Also, on the right of the screen we have the Artillery Support setup menu. From here, airstrikes and smoke can be set up. What better element of surprise than bombarding an area with smoke and shells before rolling in the tanks.

(Left) The use of bitmap graphics and polygons works very well at distance but rather unsatisfactorily at close range. Once the bitmap object gets close enough to fill the screen, it begins to look like a page out of Ceefax. At this distance, though, everything is okay.



(Left) Stormlord's primary weapon is an axe, with which he is a bit tasty. Not only can he swing it manically around his head to protect himself from baddies up close, but he can chuck it an infinite number of times at enemies on the floor, in the air or more or less anywhere. Most enemies are destroyed by a single hit, but some of the harder varieties require to be hacked away at numerous times before they eventually give up and die.



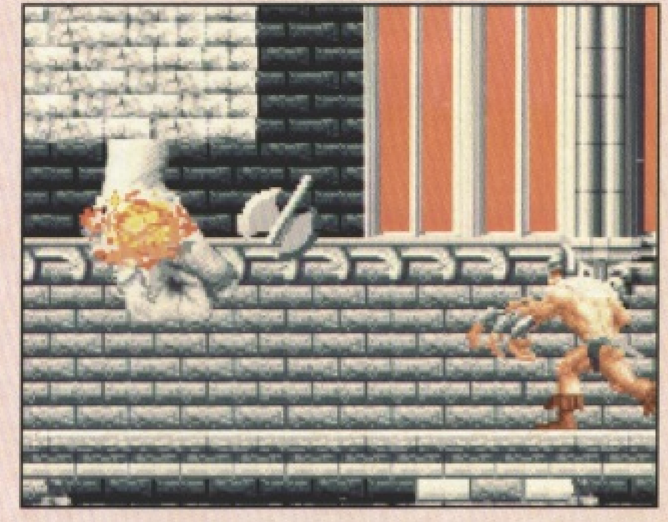
DELIVERA

Ye Gods! The sequel to Hewson's Stormlord bears a startling resemblance to a certain Bitmap Brothers game. But as Gary Whitta says, when it's this much fun, who cares?

As I've always said, if you're going to entrust the security of your land with a bunch of fairies, you're going to get what you deserve. The once peaceful Realm had its idyll shattered once before by the evil Queen Bahd (presumably pronounced 'Bad'), and the fairies were about as much use as a glass hammer. Only when some REAL muscle arrived on the scene (i.e. you, AKA the super-hard Stormlord) did the situation get sorted.

But these medieval folk, they're none too bright, and with peace restored the slack-jawed idiots happily put the fairies in charge AGAIN! Never one to miss a golden opportunity, Queen Bahd has now stepped back on the scene, enveloped the land in a terrible darkness (boo! hiss!) and whisked away the fairies to her horrible castle. The bitch. Not only that, but this time round she's in cahoots the Devil himself no less!

Time, then, for the Stormlord to come out of retirement, flex his pecs and kick old Queenie where it hurts one last time. The task ahead - battle through four big scrolly levels (Satan's Palace, the Pits of Hell, the Enchanted Forest and Heaven itself), locate the hapless fairies and deliver them safely home - hence the title, you see?



(Left) Many of the baddies encountered in Deliverance are every bit as bizarre as they are dangerous. One of the favourites on Level One are these giant stone hands that shoot down without warning to club old Stormy on the bonce. Here we see the player feebly attempting to retaliate. You're wasting your time, son...





(Left) Things hot up when Stormlord reaches the Pits of Hell on the second level. Not only is the landscape a lot more dangerous, with blistering lava pits (complete with live-in monsters) a-plenty, but the roving enemies are tougher, more numerous and, in some cases, very bizarre. These demons, for example, can be a right pain in the behind. Most of the time they're barely visible, and run backwards and forwards as nothing more than a vague shadow that can't be touched. But occasionally they'll stop, solidify and attack with vicious laser things. They can only be hurt while in solid form, and will generally disappear again as soon as you hit them, so actually destroying one can be a time-consuming and energy-sapping affair.

(Left) He's an athletic chap is old Stormlord, capable of walking (albeit in a strange shambling fashion), leaping across chasms, climbing ladders, crouching to avoid enemies and, of course, swinging his battleaxe about. But when constant enemy attacks drain his energy, he must recoup it either by picking up the spinning coins certain baddies release when killed, or simply by standing still and taking a breather.

(Right) Each level has the traditional guardian barring the player's passage to the next stage. Although each big boy is supposed to have a particular weak spot to be exploited, knocking off the Dragon at the end of the first level is easy - just keep lobbing axes at him until he pops his clogs.





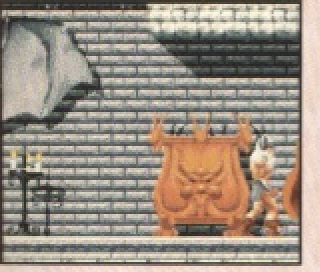
THE VERDICT

I know what you're thinking. "Ha ha, they've printed pictures of Gods by mistake!" Yes, Deliverance does bear a distressing likeness to the Bitmaps' arcade epic - the first level is such a carbon copy that you wonder how they expect to get away with it. Later levels, however, show that there's a lot more graphical variety to Deliverance than Gods - and it doesn't stop there. I'd go as far to say that Deliverance is a more playable and enjoyable game. It's fast, frenetic, absolutely chock full of hard-nosed axe-chucking action and lovely to look at. Though a little rough around the edges, the no-nonsense baddy-battling and exploration action makes Deliverance easily one of the best arcade adventures I've seen this year. Though nothing spectacularly original, Deliverance is packed to the brim with good ideas and neat touches, like the opal markers. If there's a problem, it's that four levels isn't much, and I'd guess that arcade-adventure veterans may well waltz through it, especially as the adventure side of things isn't that deep or involving. But having said that, there's more than enough in Deliverance to keep me happy for a good few weeks, and if it's good enough for me, it's good enough for you.





What with each of Deliverance's levels being a rather large and sprawling affair, it's easy to get lost. Thank heavens, then, for the handful of flashing opal markers that Stormlord comes equipped with. You can drop one anywhere you like (ho-ho!), and there it'll stay, flashing away while you go off and explore somewhere else. By dropping several of them around the level, you can tell where you've already been and keep yourself from going around in circles. Neat, eh?





Deliverance's adventure aspect is limited but effective. Doors won't open until a key has been collected, and these are normally to be found inside cupboards - so rigorous searching is called for. Actually, you never know what you might find. Some cupboards, when open, release horrible little spiders that drain Stormlord's energy while others, if you're lucky enough to find one, contain the fairies that you're looking for!

The final level is a real departure from the first three - and a bit of a sad one at that. Gone is the excellent arcade adventure action to make way for a lacklustre slow-scrolling shoot-'em-up, with Stormlord sitting on the back of a silly-looking, laser-spitting mechanical Pterodactyl battling against wave upon wave of fast-flying enemies. As a shoot'em-up it's a rather poor effort, and seems a bit out of place at the end of what is supposed to be an arcade adventure. A few marks off for this little cock-up, methinks.





Power-ups work in typical arcade fashion - there's a bar of eight weapon icons at the bottom of the screen, illuminated in turn as the player collects the bonus flowers left behind by wiped-out alien waves. The super-friendly options screen allows you to activate the weapons in three different ways. You can let the computer take care of it automatically, give the space bar a smack or use the second fire button (providing you have a Megadrive joypad or suitably wired-up stick).



Guess what crops up at the end of each level? Yep, you've got it. Big end-of-level baddies. They do, of course, get bigger and badder as the game progresses, but the process of defeating them remains the same throughout - avoid its bullets and pump the big boy full of yours. Ho hum.

APIDYA

A shoot-'em-up with a sting in the tail? Gary Whitta swats up on the latest from the makers of Pro Tennis Tour.

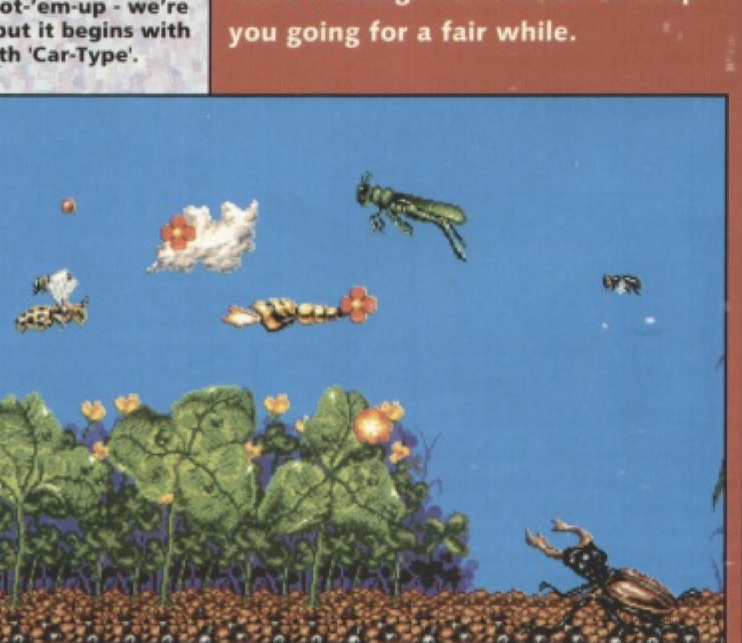
I tell you what, these evil lords of black magic Hexaae, eh? They don't half get on my wick. Honestly, you can't turn your back for a second without one of them hatching a devious plot to spread bitterness, misery and suffering across the land.

In the case of Apidya, the first shoot-'em-up from the German geezers behind the smart Pro Tennis Tour and Battle Isle, a potion-stirring ponce has decided to put an end to the idyllic life of Ikuro and his beloved wife Yuri. So, while Ikuro is away, the wizard dispatches a swarm of killer insects to do a job on his helpless missus. Inevitably, Ikuro returns to find his wife "spoiled by poison" (sic) and, none too chuffed, sets out to get his revenge and find the magic antidote that will make everything lovely again. He's in no way equipped to take on the wiz's insectoid minions in his human form so he transforms himself into a laser-spitting wasp and... that's where you come in.

Of course, the story's all pretty pointless, really. As for the game itself, it's essentially a Silkworm-style horizontally-scrolling blaster. What more could you want to know?



Having battled through the deadly realms of the back garden, the player gets to fly through landscapes that will be far more familiar to veteran trigger-heads. In fact, it has to be said that before too long the whole thing starts to look suspiciously like another popular shoot-'em-up - we're not naming names, but it begins with an 'R' and rhymes with 'Car-Type'.



Though the majority of incoming fire comes from adversaries in the air, the player would do well to keep an eye on the ground - not the real ground of course, but the one in the game. That's because the place is filled with horrible little things, like ugly scarab beetles, locusts and the like, that just love chucking deadly bombs up at you. If equipped with bombs of your own, you can take them out no trouble but if not you'll have to chance it, getting down low and strafing the little bleeders - tricky, as the wasp crashes if it actually hits ground level.

THE VERDICT

Apidya's programmers have busted a gut to make their game as 'console-like' as possible. Just about everything that should be in a top shoot-'em-up is here, along with a few extras chucked in for good measure: loadsaweapons, autofire, fast and frenetic action and, most importantly, a real arcade feel. In fact, Apidya is one of the best shoot-'em-ups I've seen since Silkworm (my personal favourite), though the 'Blue Peter Garden' look might put hardened blasters off. Also, because the graphics are small, it can be difficult to see enemies and bullets, making frustrating 'unfair' deaths a little too common. Apidya lacks the graphic sophistication of, say, Project X, but it packs a rock-hard sonic punch and there's enough solid action to keep you going for a fair while.

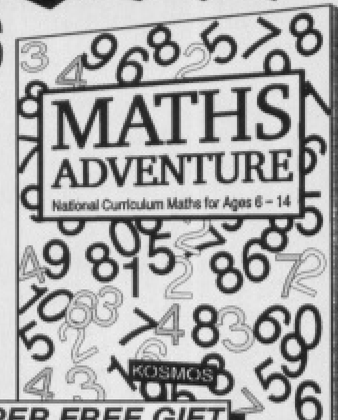


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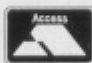
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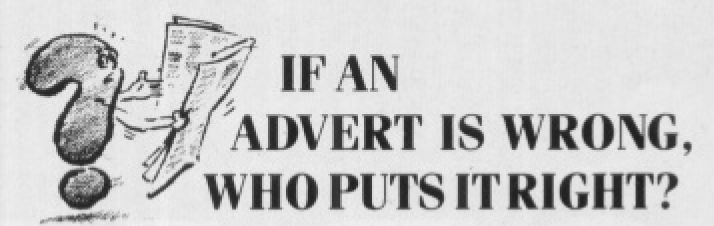


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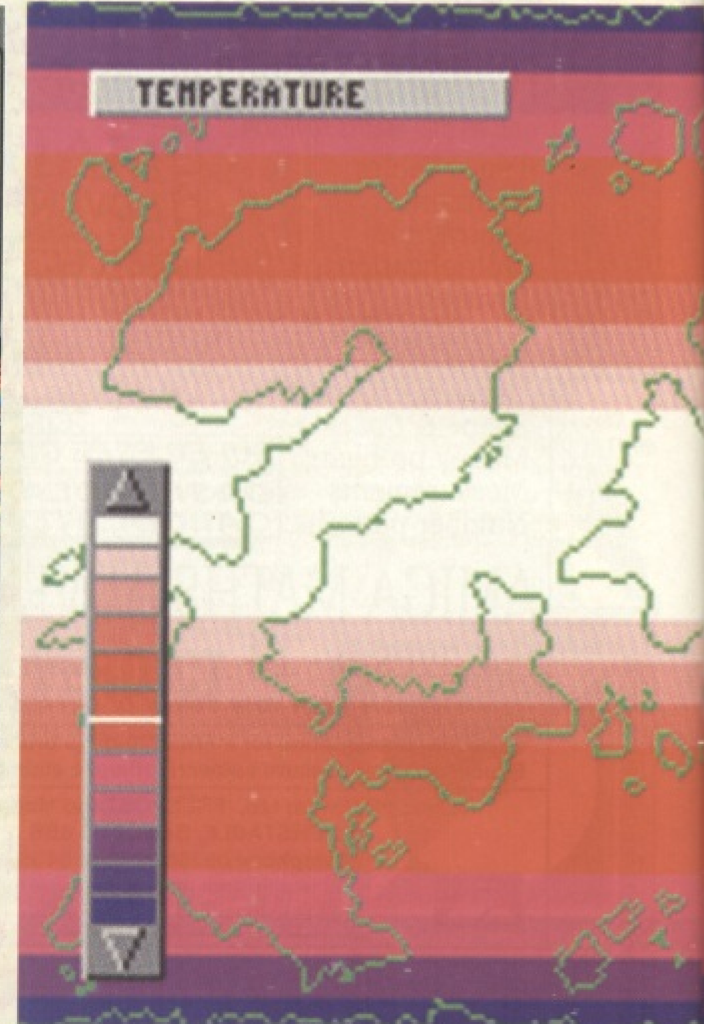
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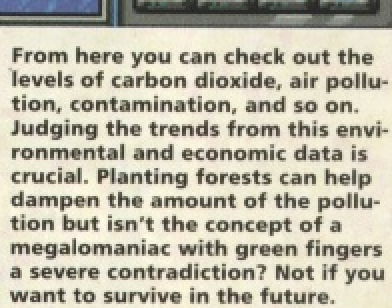
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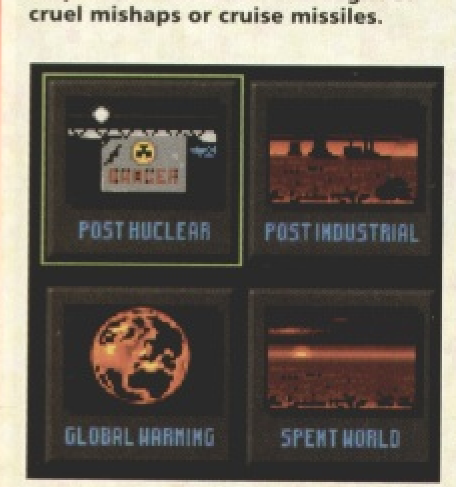




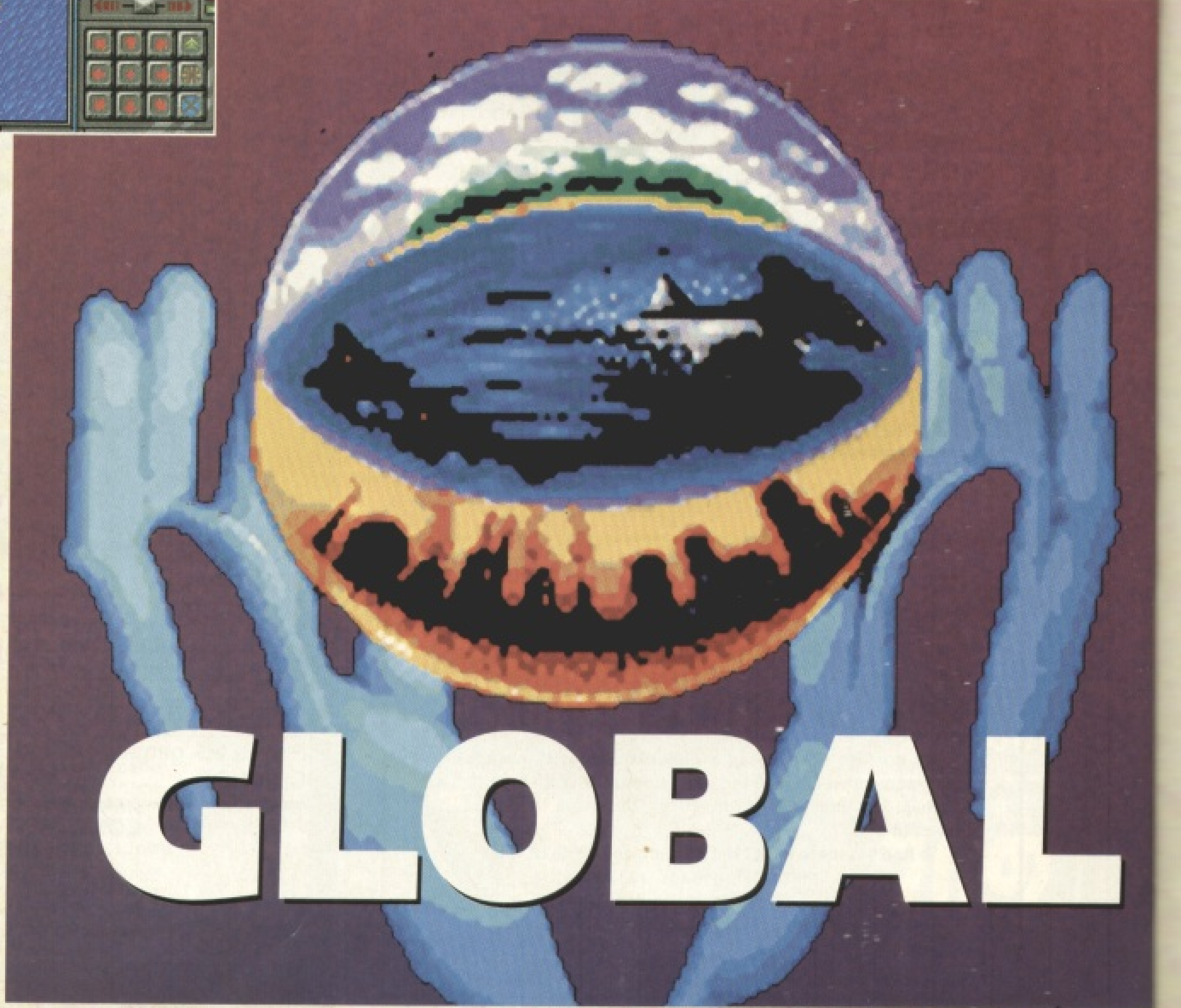


From here you can check out the levels of carbon dioxide, air pollution, contamination, and so on. Judging the trends from this environmental and economic data is crucial. Planting forests can help dampen the amount of the pollution but isn't the concept of a megalomaniac with green fingers a severe contradiction? Not if you want to survive in the future.

Everybody wants to Rule the World, so Millennium has included this option in Global Effect. The trouble is, you've got to face a computer opponent or another human player (if your Amiga's are connected with a datalink cable). There's a choice of two scenarios - Industrial or Military - where your cities and people must be protected from an onslaught of cruel mishaps or cruise missiles.



These Save A World missions don't look too enticing, eh? The Post Industrial world has been poisoned by its own population while the continual use of fossil fuels has accelerated the rise of the planet's temperature in Global Warming. The job ahead in each of these scenarios is uncompromising. Turn this 'down' into an 'up' or you'll be left with a dead world.



GLOBAL



Natural disasters, unfortunately, are beyond your control. It's wise to spread your people around a series of small settlements to avoid a holocaust but can make things hard to defend if you're at war. The Seismic Survey is an essential, albeit expensive, way to go looking for coal, oil and uranium. It can also reveal the seismic stability of the area.



If you don't want to pick up from the mess of years of ecological neglect, why not go for the Create a World option? This can be a completely customised place or one of the eight environmental scenarios shown here.

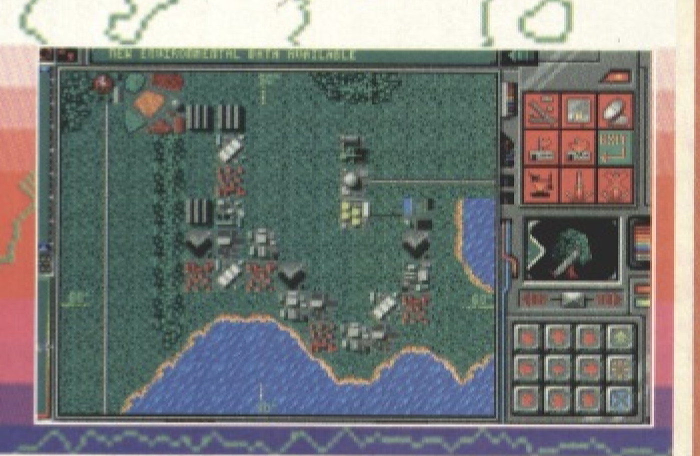
Publisher: Millennium
Developer: In-house

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MEMORY	DISKS
512K	2

GRAPHICS	69%
SOUND	52%
PLAYABILITY	65%
LASTABILITY	71%
OVERALL	70%



Multinational corporations and advertising agencies have managed to successfully tap into the new wave of ecological awareness, so why can't games publishers? Microprose tried it three years ago and failed. Unlike the rest of society, gamesters simply weren't interested in saving whales. The God sim has become the other big idea of the nineties, so, why not merge them together in some way? That's exactly where Global Effect comes in. Set in the near future, the player is dully elected as head of state. The basic idea is successfully manage the limited resources available, balancing the population's demands for a better life while preserving the surrounding environment for the next generation. The real problem comes from a frustrating lack of power to do anything useful. Money might make our world go around but it doesn't run the sewage plant in this game...

(Above) Acting quickly on information received from the sensors available is the key to winning the game. Sudden changes in temperature can be catastrophic, so you should keep an eye out for potential hotspots on this map.

(Inset) Power is the lifeblood of any city and there is an initially confusing number of alternatives in Global Effect. Should you go for oil rigs, mines, nuclear power stations or combination of everything? It's really a fine balance of how much power is required against the varying level of pollution that results from each method. Your choice could mean boom or gloom to the entire population.



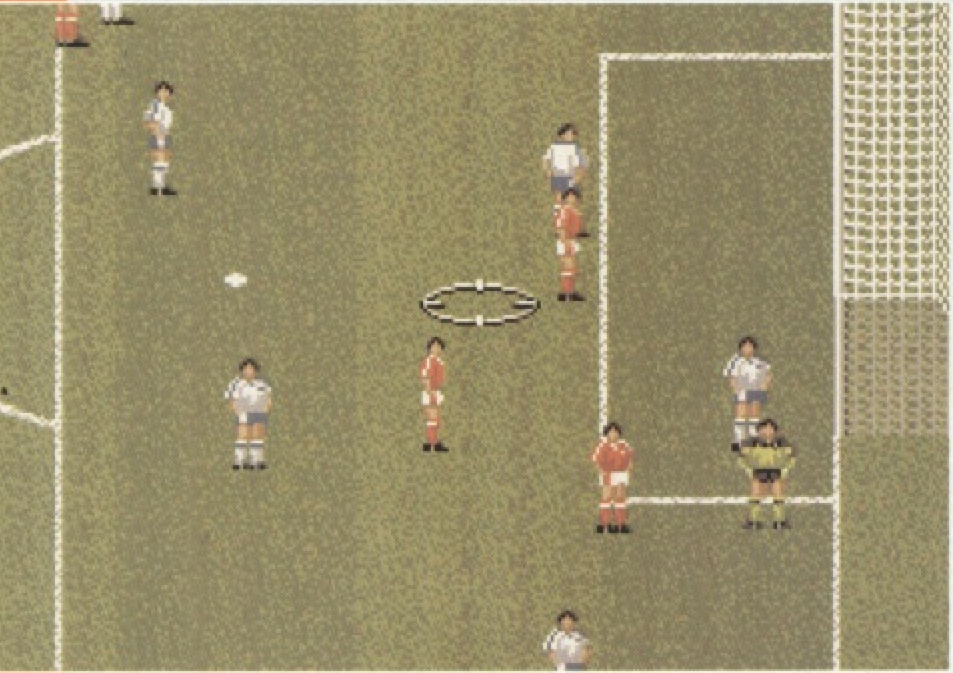
THE VERDICT

Pitched somewhere between Utopia and SimEarth, this release hasn't the class of either game. Not that it's all bad. There's plenty here but we've seen the elements many times before. Moreover, the appeal of these SimCity clones is beginning to wear rather thin. Maxis should take a leaf out of Bullfrog's book and produce a superb sequel, the calibre of Populous II, and wipe out these pretenders to the throne. In the case of Global Effect, the added wargame element is particularly weak. The music and sound effects, composed by Richard Joseph, are disappointing as well. Is this really the man who gave us the sparkling sampled speech in Megalomania? The graphics are also a strange combination, ranging wildly from cute to crap. It would have been nice, for instance, to see some spot animation for natural disasters like earthquakes and volcanoes. Reflecting the immense problems of ozone depletion and global warming in real life, play quickly becomes frustrating. Trying to tackle tough issues is an admirable idea, but Millennium has yet to learn the ultimate lesson. Games are supposed to be pleasurable pastime, not an excuse to preach.

EFFECT

Do sprites and the ozone layer mix to form a potent cocktail or is the latest Millennium game too 'green' for its own good? Rik Haynes investigates







(Above) All the usual set-pieces are in evidence. Corners, throw-ins and free kicks are taken by directing a roving crosshair to the general point where you want the ball to go, then hitting fire to have it taken automatically. Also automatic are the goalkeepers, who leap and dive in a most cat-like fashion to protect his sacred onion bag.



John Barnes' tournament option simulates the closing stages of the European Championships, from the quarter finals, with the eight top teams still in the running, to the grand finale. Up to eight people can play, with each competitor selecting a team and the remainder being played by the computer. Of course, if all this knockout stuff isn't for you, you can simply elect to play a one-off game against a pal or the computer.

(Left) Even in the single arcade game mode, there's a slight tactical element where the player gets to select his team's formation prior to play. Strangely, the player is also asked to choose the formation that the computer team will use.

JOHN BARNES EUROPEAN FOOTBALL



(Above) On the field, the action is simple kick-and-run stuff. The ball can be wellied in any of the eight directions at varying strengths, and it's then up to the receiving player to get to it before a defender does. Often, due to the size of the pitch and formation being played, it's necessary to play by the scanner and shoot blindly off screen at a player you can't see but will hopefully be there when the screen scrolls to follow the path of the shot. It sort of works, but it's not as satisfying as a system where, for example, the kick is semi-guided to 'find' an appropriate player in the direction of the ball.

He may be able to cut the mustard for Liverpool and - to a lesser extent - England, but can he work his particular brand of Lucozade-booting magic for Krisalis too? That's the question on Gary Whitta's mind...

It's a funny old world. Take John Barnes, for instance. Ask anyone who knows the first thing about football (i.e. do not ask any managers), and they'll tell you that while John Barnes may be something of a hero on the turf at Anfield, constant injuries and hopeless hit-and-miss international performances mean that he's almost universally regarded as the Norman Wisdom of the England squad. Why he seems so incapable of reproducing his spotless league form at international level is one of modern day soccer's great mysteries.

But this hasn't stopped Krisalis, those masters of the licensed footy sim, basing their Barnesy licence around European competition and therefore placing the man himself in England kit - undoubtedly his least popular guise with the punters. But hey! It's 1992, the European Championships are just around the corner (as just about every software publisher with a soccer game knows only too well) and if the boy Barnes can still knock a Lucozade Sport can into a wastepaper bin from his bench in the dressing room (where he seems to be spending more and more time these days), who knows what the man's capable of achieving on a computer screen?



(Left) In a nutshell, what we've got here is very similar to Krisalis' earlier Manchester United games - at least at first glance. The size of the playing area has been reduced noticably, and as a result the action is much faster. The basic side-to-side eight-way scrolling feel remains pretty much the same, although there are some thoughtful additions - for example, the currently active player (that's always the one nearest the ball, to the uninitiated) is highlighted by an arrow indicating which way you're shooting, thus putting an end to own-goal misery.





Rain, rain go away... not much chance of that on the sodden pitches of Europe. From time to time the heavens open, the sky darkens slightly and it buckets down, making play slightly trickier and more depressing. Fortunately these downpours don't last long, and the the clouds will be clearing before you know it.

Good defenders will be able to relieve an attacking player of the ball by means of a gentle tackle from any direction - even directly behind him. More violently-minded players, however, will probably enjoy doing a hatchet job and bringing opponents down, although fouls very rarely go unnoticed and the ref has no qualms about awarding yellow and red cards for professional misconduct.

THE VERDICT

How to describe Krisalis' latest in a nutshell? Well, it's not quite as good as Barnsey plays for Liverpool, but it's a damn sight better than he plays for England. The extra 30-odd percent speed increase over the Manchester United games makes a real positive difference, but thankfully the action isn't quite as frenetic as, say, Kick Off, so the more traditional, sedate feel that Man U fans enjoy is still in evidence. In two-player mode is gameplay is excellent - it feels nice, is instinctive, satisfying and... well, a lot of fun. My only gripe is the one-player mode. The computer player is a bit too good for my liking, and it gets frustrating when you have to struggle just to keep the ball out of your half. As a result I enjoyed the two-player version a whole lot more - the game really comes into its own when you've got an evenly-matched opponent. I'm also not too sure about the set-pieces. They don't really fit into the middle of what is essentially an arcade game, and as such all they seem to do is break the flow of the action. Three cheers for the option to turn them off. Manchester United players should lap this up as a natural progression of the theme - as a two-player game I'd recommend it wholeheartedly as the best side-on footy sim there is, but if you're only going to play it solo, you'd be well advised to have a few test plays before splashing out.





If you're tackled right outside the opponent's penalty area, it's time for a set-piece free kick. This is essentially an extention of the crosshair system whereby normal free kicks are taken, with an extra tactical element. Let us explain...



FRAME ONE
The defensive players form the traditional wall. In this situation a direct shot is likely to be blocked, so a more complex tactic is called for. How about something like this? The attacking side first selects a player using the mouse pointer. Once this is done, the player 'draws' the path for the player to run to take, as illustrated by a straight line. Once this first waypoint is set, a second line is drawn from this point, indicating where he should shoot or pass the ball to once he's received it.



FRAME TWO
With the first kick in place, the attacking side then selects another player to run and intercept the ball at the point where it's been passed. You're now in shooting position with no wall in the way, so the player is then instructed to shoot the ball straight into the far corner of the net. Magic!



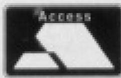
FRAME THREE
When the attacking side is happy with his tactics, it's over to the defending side who, having seen the attacking tactics, can issue similar instructions to his players in an attempt to thwart the goal attempt.



FRAME FOUR
Now it's back to the attacking side, who are given one last chance to make final refinements to their strategy before selecting a player to take the free kick. Simply draw the path of the kick to go to where the first player will be running to put the final piece of the jigsaw together, and away you go!



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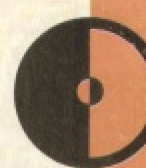
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Although it's nice to be out of the rain on the Scottish moors, Castle Maclean doesn't offer too much in the way of a safe haven. This fire looks very inviting but every so often it explodes in a shower of deadly flames. So much for a warm welcome!



Not everything is out to kill you under the sea. These friendly turtles will gladly let you ride on their back to those tricky out-of-reach platforms. The only trouble is your weight makes them slowly sink, so it's a good idea to keep jumping.

FIRE and ICE



David Upchurch discovers that Renegade's latest is no dog - it's a coyote!

It's a dog's life in platform games today. Or, to be more precise, a coyote's. An evil wizard is using his dark powers to turn the whole world really, really nasty, and there's only one creature brave enough to stand up to him: Cool Coyote, the piano-playing star of this, the latest game from the pedigree Graftgold stable on the Renegade label.

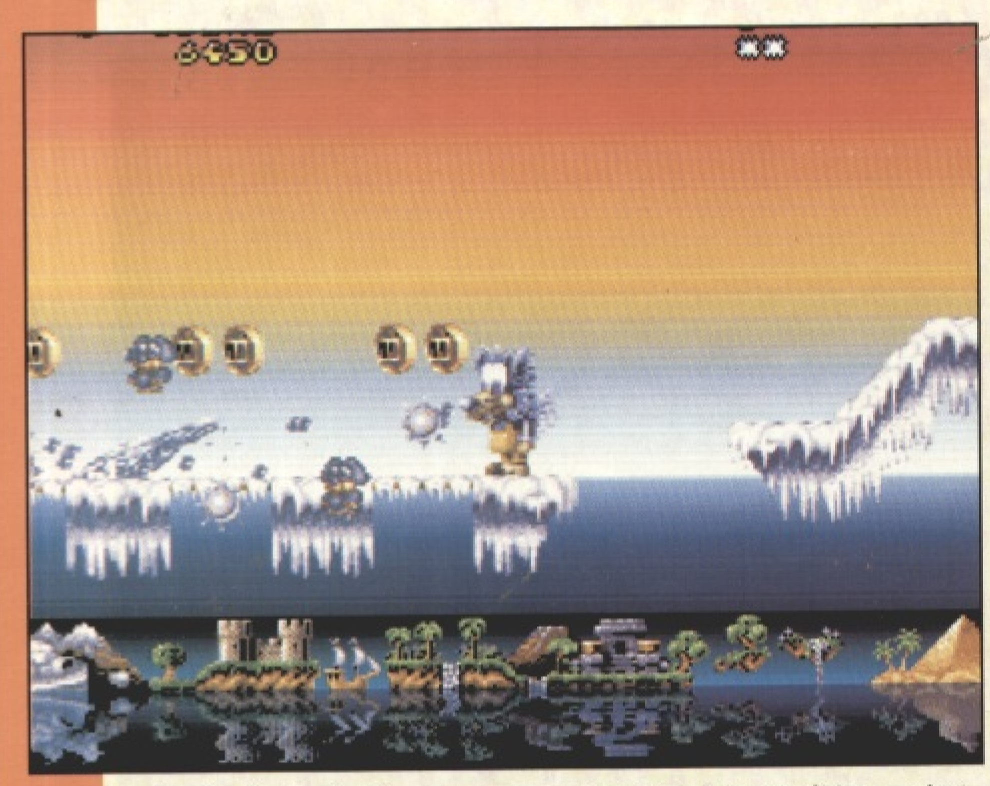
Cool Coyote's quest takes him from the icy northern wastes of his home through thirty levels of platform peril spread over seven different 'worlds', culminating in a face-off with the Wiz in his desert domain. To progress Cool Coyote has to find the six pieces of each level's door key which the wizard has broken up and scattered amongst his foul minions. And as you'd guess, they don't give up their precious fragments without a fight.

Initially Cool Coyote's only protection are his ice balls (don't laugh) which he can use to freeze and then smash the baddies. But the hotter it gets, the quicker the nasties thaw out and continue the chase, madder than Hell. (Well, wouldn't you be?)

Fire and Ice is another belter from Graftgold's Andrew Braybrook, he of Uridium, Rainbow Islands and Paradroid 90 fame: it's good looking, highly playable and addictively tough. This is one game that definitely won't leave you cold!



These tiny rain clouds crop up quite commonly in the earlier worlds. They're not there for decoration - they contain powerful snow bombs which, when wielded by Cool Coyote, instantly freeze all the baddies on the screen, allowing our hero to go round and smash them at leisure. To get at the bombs you have to pepper the cloud with ice balls. The cloud will darken and rain will start to fall. Keep shooting and the rain will turn to snow bombs. Now it's just a matter of scooping them up before they melt...



Being the big-hearted boy you are, part of your job is to try and rescue lost puppies. Once found, they behave like 'multiples'; happily following you around, firing ice balls and smashing frozen baddies. Experienced players will discover that the puppies don't jump around randomly and can be 'encouraged' to do certain things. For example, firing rapidly will make the puppy run ahead of you. Since puppies are totally indestructible, they can then be used as 'advance guards'. And remember, if you successfully get them to the level exit you're awarded a bonus life!



...But don't take too long. After a while the wizard senses what you're up to and uses his malign influence to turn the snow cloud into a storm cloud, complete with deadly forks of lightning!



The Sonic Bark is one of the best power-ups. Hold down fire and Cool Coyote lets out a blood-curdling howl that freezes and shatters everything that hears it! Remember to make sure you're facing the right way when you use it though - anything behind you escapes undamaged!



Under the sea is the place to be... but not if you're a coyote. Glum-looking fish milling about and squid zooming hither and tither all spell death for our canny canine. Fortunately it's not all nasty. For example, beady-eyed clams provide handy bouncing pads to get Cool Coyote up to the more precarious platforms.



Yow! You've barely set paw in this level when a flock of seagulls attacks you. A quick snow bomb should see 'em off - and reveal a key part in the process!



Woooaah! Slip-sliding helter-skelter down the slopes is not a good idea - it's very easy to slam straight into the baddies.



There's no business like snow business - as C.C. discovers in World 1. If you thought mad moles, pervy penguins and sad seagulls were tough, wait until you meet the Yeti!



Lots of penguins and snowmen in here, so be careful! Make it out alive and you should have two more key parts!





Moles start making an appearance here. Chill 'em out then stock up on snow bombs from the cloud.

WORLDS APART...

Cool Coyote's quest takes him on a massive trek through seven very different worlds. Read on for a brief tourist's guide to each!



1 Icy ledges and slippy slopes are the order of the day here. Keep a sharp eye out for mad skiers! Being a cold place, baddies stay frozen for ages, giving you plenty of time to smash 'em.

2 Hoots! Jings! It's bonnie Scotland, complete with vicious lightning-lashing storm clouds and marauding haggises. Castle Maclean lies at the end of this world, a dank, dark place filled with platform-related peril.

3 Glug! While the puppies travel in luxury across the sea in a big ship, Cool Coyote dons a scuba mask and snorkel for some underwater escapades. Although packed with peril, friendly clams are on hand to get you out of some nasty scrapes.

4 Shades of Indy Jones here as Cool Coyote, with no whip to protect himself, has to hack his way through dense jungle foliage. Beware the sneaky Amazon warriors who poke their heads out of the long grass and blow poison darts. Youch!

5 At the climax of the jungle expedition Cool Coyote discovers the entrance to a delapidated Incan temple. Inside are yet more blowpipe-blowing baddies and more platform pandemonium than a building site.

6 Time for a bit of a relax here. Relativel something of a 'nasty free' zone, it's a chance for Cool Coyote to pick up loads of duty-free bonuses and power-ups.

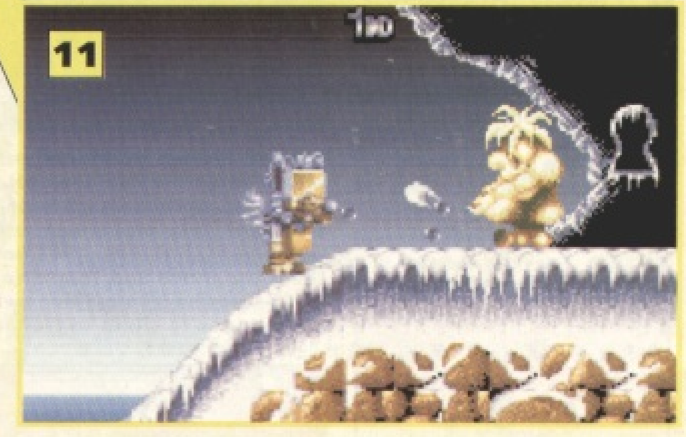
7 All baking deserts and searing sun, this is the hottest world of all and frozen baddies thaw out in mere milliseconds. The climax with the Wiz is a doozy - not only does he cast a mean fireball but he can teleport as well!

5

Ah - a lickle puppy! With him in tow it's easy as pie to ice the penguins and collect another key part. Thaz ma boy!



Avalanche! Something big and hairy is jumping up and down at the top of the slope and causing no end of snow-related trouble.



End-of-world baddy ahoy! This giant snowman is truly abominable, constantly lobbing ice pellets at you and able to withstand a bellyful of blows before freezing over. You can't just try and nip past him to the door, sadly - he's got the last key part!

7

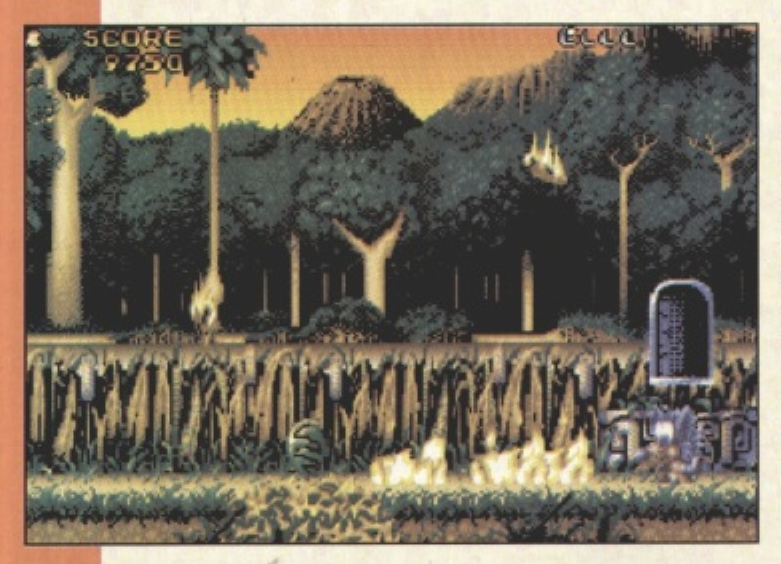
Now look at all this - lots of luvly bonus items giving points-aplenty!





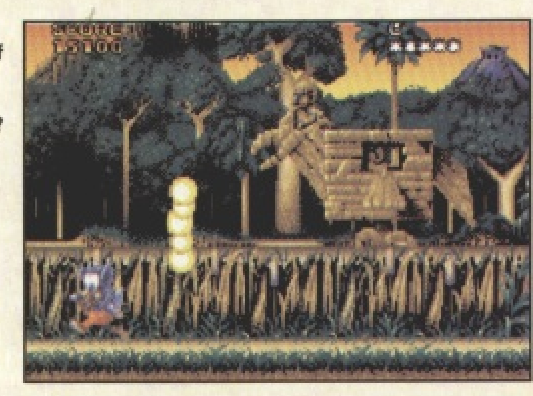
Investigating further reveals some more moles - and the penultimate key part - and a hidden ice block. Blast it a few times for some juicy power-ups. (Note: There's a gate to a secret level around here somewhere. Can you find it?)

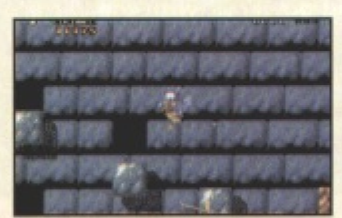




Spend too long faffing about in the jungle and you risk getting caught in a particularly nasty eruption from one of the distant volcanoes. Great gobbets of lava rain down that are, as you'd expect, lethal to the touch. You've either got to avoid them - impossible! - or find a ledge to shelter under.

(Right) Flippin 'eck! Look at the size of that thing! (And if you think that's big, you ought to see its droppings.) How on Earth do you beat it? The trick is to run back and forth under Big Bird's claws as it hops around, taking pot-shots at it's tail and head. Eventually it'll fall to the ground in an explosion of ice shards... whereupon little Amazons hop out and take up the fight. Nasty!





(Above) Inside Castle Maclean Cool Coyote has to endure a perilous trip across a vast moat of porridge, hopping from block to block. This wouldn't be so bad, but some of the blocks don't appear until you hit them and others slide up and down. Very ruff, indeed.



(Above) Hidden ice blocks only reveal themselves when they've been hit. And find them you must, because each is packed with oodles of juicy power-ups which pop out with every shot. But don't go too mad - shoot them too much and they disappear for good, and often the blocks have to be used as stepping stones to climb to freedom.



Magic switches hidden in the floor cause icy bridges and ladders form out of thin air. Cool Coyote's got to be sharp in using them though, because they soon melt. And suffice to say, the hotter it gets, the quicker they disappear.



(Right) My word, haven't you got big bones? These are just about the best bonuses a prairy dog could hope to come across - each one awards the player with a whole brand-spanking-new life. The trick to finding them is to explore every nook and cranny of those distant, tricky-to-get-to platforms - if you're in luck a bone should literally fall out of the air.

Publisher: Renegade
Developer: Graftgold

£25.99 Mid May

Keyboard/joystick/joypad

MEMORY	DISKS
512K	2

GRAPHICS	91%
SOUND	88%
PLAYABILITY	90%
LASTABILITY	92%
OVERALL	92%

THE VERDICT

Fire and Ice is Andrew's first game written solely with the Amiga in mind and it shows; it's slicker than an oiled eel. Take the title screen - the words 'Hit fire to play' slide, bounce, tumble, swirl and explode on-screen, anything except just boringly appear. And this is a minor example of the impressive touches lavished throughout the whole game. But thankfully Fire and Ice is far more than a mish-mash of technical tricks.

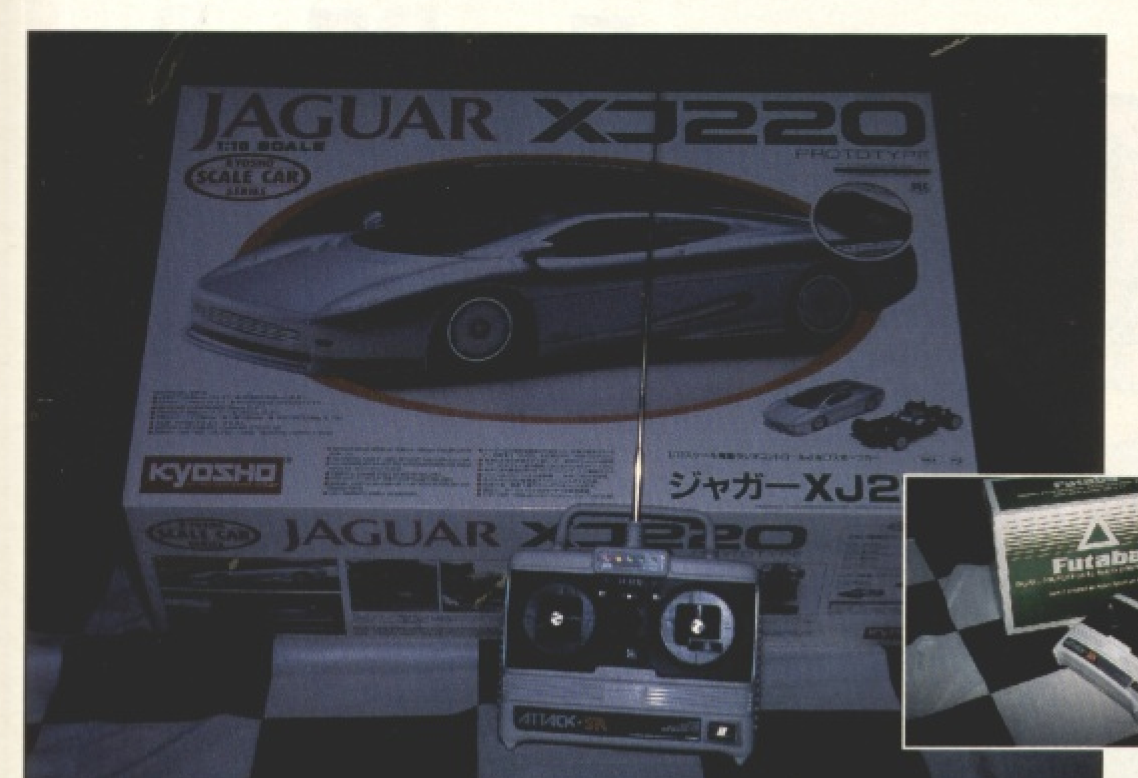
One of the nicest things about the game is that it can be played on a number of levels. Novices will concentrate on surviving long enough to get out the door, but those who've gained enough confidence will explore for bonuses while top players will endeavour to free the puppies for those valuable extra lives. And even when the game's been cracked there's the lure of trying to find all the secret levels for the elusive "100% explored" rating.

The difficulty is perfectly judged, tough enough to make a long-lasting challenge but no so much that you throw your joystick at the telly and give up. Each world has a slightly different 'feel' as well as being very different aesthetically, keeping the player alert and on his toes.

Fire and Ice is truly excellent, the best platformer since, ooh, Rainbow Islands (another Braybrook game). Miss this and you'll feel dog rough.



There are stacks of different power-ups, some lying on hard-to-reach platforms but most stuffed inside the hidden ice-blocks. The trick to find a power-up you like and then only try only collect its icons - the more you collect, the more powerful the weapon becomes.



WIN!

A REAL (model) JAGUAR XJ220 worth over £200.000!

As if you weren't already fairly salivating at the thought of the arrival of Core's forthcoming Jaguar XJ220 game, we're proud to announce the advent of a most excellent competition!

To whet your appetite for the veritable feast of automotive exhilaration which will undoubtedly be delivered by the game we've got together with top fellas at Core to offer you the chance of winning a rather splendid model of the XJ220 which really drives along and everything!

And if you thought the two hundred thousand pound price tag attached to the real Jaguar XJ220 was a touch steep, you should see what they're charging for a model one! This isn't any old bit of pressed plastic with a Skalextric engine in it you know. Good Lord no! We're talking state of the art Japanese craftsmanship here.

Quite whether you ever get around to racing up and down your front path with the model is uncertain, since it is such a spanking and sexy piece of kit you'll probably want to treat it wish as much care as you would the real thing. Nevertheless, it's got a fair old turn of speed and should you decide that the radio control needs a good airing, you'll be able to see of challenges from virtually anything else on four small wheels.

WHAT YOU WIN

The winner of the competition will win:

- A 1:10 scale Kyosho model of the Jaguar XJ220 complete with turbo charger.
- A state-of-the-art Futuba digital propor tional radio control system.
- A free battery!
- A copy of Core's most agreeable XJ220 game.

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Answer the questions on the form at the bottom of the page, cut it out and send it to:

XJ220 Competition
The One
Priory Court
30-32 Farringdon Lane
London EC1R 3AU

THE QUESTIONS

1) Name the only other car game which Core have released.
2) When did Jaguar last win the Le Mans 24hr?
3) Where in the UK are Core Design based?

RULES

Employees of EMAP, Jaguar, Core Design and their families are not eligible for entry. The competition closes on the May 21st. The lucky person who's name is picked from the boot of publisher Mike's very own real XJ220 will win the model. The Editor's decision is final and no correspondence will be entered into. No alternative prize is available.

Answers:

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2)..

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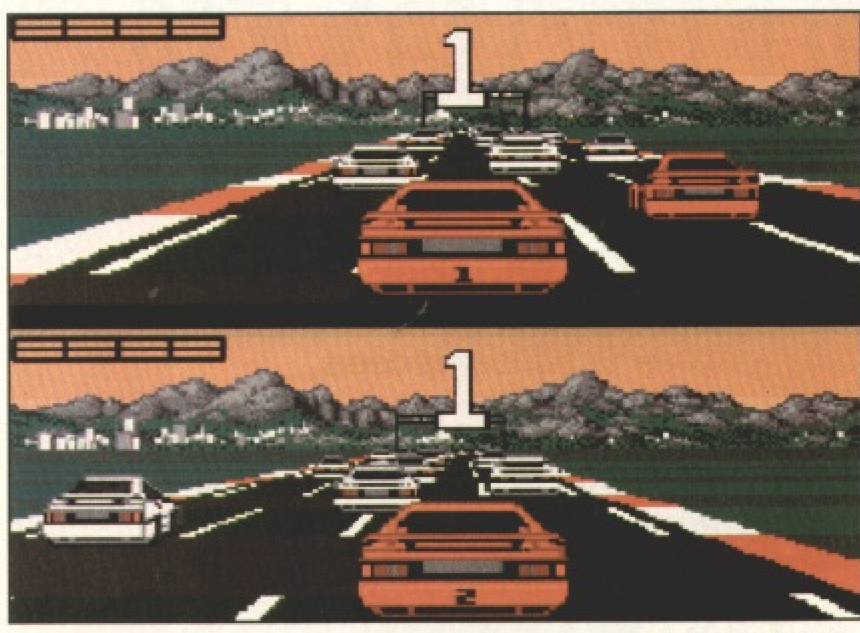
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CHEAPOS



LOTUS ESPRIT TURBO CHALLENGE
GBH Gold £9.99

No question about it - this has to be THE budget release of the month. Gremlin's first serious foray into the Amiga driving scene is, for our money at least, still the best road racer anyplace anytime anywhere. Don't be put off by the seemingly heavy licence connotations - this is hard-rocking arcade racing, completely free of pretension and brilliantly exhilarating and fun to play.

The racing action takes place over nine increasingly tough courses around the world, with the screen split horizontally into two for twin-player head-to-head fun. A minor letdown is that there's no full-screen display for one-player mode (a problem rectified in the otherwise inferior Lotus 2), but since the game is faster, more playable and more fun than any other no matter what mode you play it in, it's not too much of a problem.

Instead of the conventional checkpoints and time limits, players must complete a series of laps and finish in the top ten in order to qualify for the next round. Crashing into the white computer cars naturally slows you down, but there's no damage factor - the only problem on that score is fuel, which on longer tracks must be topped up by pulling into the pits at the appropriate point. And that's about it really - there's nothing more to it than that, and that's part of what makes it such mindless, adrenalin-pumping fun. In one-player mode it's excellent, in two-player it's unbelievable. For a penny under a tenner, there is absolutely NO excuse not to buy this now. So don't even try to think of one.

TINKY RATING: 94%



'Aaaarold! Yes, if you're a bit of an Albert Steptoe (the sort who likes to shine things up and sell them, and will actually pick up a penny from a slimy pavement) then this is the section for you! Now that budget and compilation software is as firmly established as full-price, you can afford to indulge in a new (or nearly new) slice of Amiga action nigh-on every week of the year! But even at these rock-bottom prices it can be all too easy to put your foot in it. So you need Gary Whitta (by consensus the most tight-fisted sod ever to walk the Earth) to tell you where to place your pennies. Take it away, Gaz!

I am getting paid for this, right? I am? How much? Oh good. Then on with the show...

MANCHESTER UNITED
GBH Gold £9.99

Hmmm... not a bad month for tinks, this. Not only are we treated to the best arcade driving game going, but we also get one of the best side-on football games in the form of Krisalis' original - and very smart - Manchester United game. Admittedly it's not quite as good as the sequel Man U Europe, the differences are only likely to be noticed by the most discerning soccer fans - and at only a cockle, who's complaining?

The on-pitch action is quite similar to Krisalis' latest John Barnes European Football (reviewed in those outrageously-expensive "full"-price pages this month) in that it's a side-on affair. When originally released it was a big chart hit, selling to the multitudes of people who just couldn't understand what the big Kick Off 2 fuss was all about. It's true that, brilliant though it is, Kick Off 2 is a bit of an acquired taste, and Manchester United cashed in on that deficiency nicely by offering calmer, more sedate footballing geared towards more traditional tastes.

A unique feature of Manchester United is that it successfully marries a full management section with the arcade action, and players can choose to play a straight management game, an arcade tournament, or the big bonanza with both elements combined. To date the management section is still more comprehensive than many others on the market, with full training, scouts, league and cup draws and all the other waffle, and the smart presentation makes it considerably more accessible too. The purists will probably thing that neither side is complex enough to justify purchase, but for everyone else you're unlikely to find a footballing experience as well-rounded as this anywhere else. Triffic value.

TINKY RATING: 86%

HOVERSPRINT
Codemasters £7.99

Yay! An original game, from those perennial purveyors of above average goods at below average prices for the discerning punter, Codemasters. Unfortunately, when it comes to the Mastering Code department, the programmers of this latest offering seem to be a bit lacking. Hoverspring is a futuristic 3D race game that's a bit like... well, it's sort of a poor man's version of Stunt Car Racer and Race Drivin' combined. Players take the controls of super-sleek road-going hovercraft-cum-car thingies and race them over a series of space-age tracks, presumably to appease the violence-hungry masses in a world where crime and sex have been abolished. Or something. Anyway, the upshot is you're stuck inside this high-tech cock-





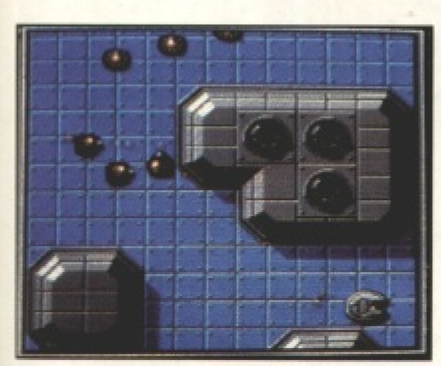
pit with about a third of the screen given up to the actual 3D view. Given this, combined with some of the amazing speed limits that 3D programmers have been breaking on the Amiga of late, Hoversprint is actually surprisingly slow. It's not that it's tortuously snail-like or anything, it's just that when your speed says 800mph, you'd expect the car to look like it's doing more than 30. As it is it doesn't, and the result is very underwhelming indeed.

There are some nice touches, like all the presentation at the start when you select your ship and racetrack (although the music throughout this bit is fantastically annoying), and when you pull into the automated pits for a check-up. And in the unlikely event that you've got an RS232 lead and a mate who doesn't mind dragging his Amiga all the way over to yours, you can have a two-player linkup game. But as for the game itself - let's just say that the claim of "total control" 3D racing on the back of the box is a bit of an overstatement. Don't do yourself a mischief - go get Stunt Car Racer or this month's Lotus instead.

TINKY RATING: 56%

THE BITMAP BROTHERS VOLUME ONE
Renegade £25.99

Woo-ooo-ooo! Fancy! Who'd have thought it, eh, that those style commandos, the KLF of the software industry, would ever come down to our level and release a compilation? Well, the recession can hit everybody hard and what better way of making a few extra quid than to bung out your old games all together in a big box? No better way, that's what. Actually, that's a bit of a cynical appraisal of the situation and of course the real reason why those nice Renegade people are doing this compilation is to bring the delights of The Bitmap Brothers to those poor unfortunate Amiga owners who didn't have the presence of mind to purchase them the first time round.





All in all, it's a bit of a mixed bag. The games featured are Xenon, Cadaver and Speedball 2 - the latter game being by far the best of the lot. Xenon, which was the Bitmaps' first ever game (originally released through Virgin) was, at the time, THE bee's knees and by far the best 16-bit shoot'em-up anyone had ever seen. But seeing as the ST and Amiga games scene was still in nappies at the time, this wasn't much to shout about. Nevertheless, Xenon was tremendously ahead of its time when it was released at the start of 1988 and surprisingly still holds its own to some extent four years later - even if it is spectacularly hard. With the likes of SWIV, Xenon 2 and this month's Project X all showing it up no end, it'd never make it in today's full-price market, but it's a welcome addition to this compilation.

Cadaver is, to my mind, the collection's weakest link - but that's primarily because I'm a bit of a thicky and get bored by all that puzzle-orientated stuff. But having admitted that, I'd still say that Cadaver is a tad too heavy for most tastes. It may look like an everyday arcade adventure, but the puzzles are HARD and only likely to be appreciated by the most committed and patient gamer. Considering it's rubbing shoulders with such mindless mayhem as Xenon and Speedball 2, it seems rather out of place.

Top of the bill is Speedball 2, and deservedly so as it's undoubtedly the Bros's finest hour to date. It's bigger, beefier and utterly better than the original and, we believe, still the best future-sports game of any kind on the Amiga. It looks absolutely lovely, plays even better and is just... ooh, a big dreamy fudge sundae of a game. On its own it's a bargain. Add Xenon for the nostalgia value, bung in Cadaver for those long winter nights and you've got a top-notch compilation. It's just a shame you've probably got all three games already.

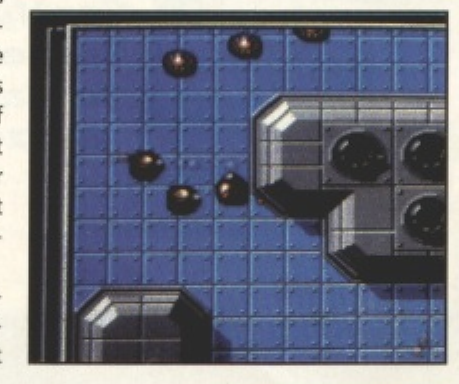
TINKY RATING: 84%

FANTASYPAK
Silmarils/Daze £19.99

I always have my doubts when the name of a game is deliberately misspelled in an attempt to sound hard and street and cool - and Fantasypak is no exception. That, coupled with the fact that all three games on the compilation are of French origin (I hate that really weird stuff) does, I have to say, leave me cold even before I look at the actual content. But ancient prejudices aside, what actually awaits you inside the black magic box? The gallic trio consists of Colorado, Crystals of Arborea and Boston Bomb Club, all three of which have appeared previously on the Palace label. A pretty diverse collection to be sure - an adventure game, arcade game and puzzle game all in the same pack? It's a bit like a variety pack of cereal, where you get lots of different types, but there's never enough in each box for a proper breakfast. This analogy is actually quite accurate, as none of the three games are really that satisfying.

Colorado is an odd little arcade adventure combined with some strange sub-games that supposedly tells the tale of a prospector travelling across the wild west in search of an Indian goldmine. For the most part it's just a case of running left and right, fighting baddies, collecting objects and visiting shops, with a 3D ride-the-rapids canoeing section that gets you from place to place. If truth be told it's actually pretty poor - far too primitive and sluggish to really get the adrenalin going.





RPG Crystals of Arborea is by far the "deepest" product of the lot, putting the player in charge of a six-man team, with the traditional differing abilities and stats, searching for four magical crystals through the forest land of Arborea. Make no mistake, it's heavy going, but exquisitely illustrated and presented. As such it's one of the more accessible RPGs I've seen - a great deal more than most of the American efforts - even if you do need the patience of a saint to get into it.

Finally there's Boston Bomb Club, a most bizarre puzzle-orientated thing that borrows elements from the likes of Pipe Mania and the classic Confuzion. Outrageous Ninteenth Century storyline aside, the idea is to guide a series of bombs across a giant Victorian contraption by adjusting the set-up (opening gates, turning wheels, etc) to divert their path. It's got the key element every good puzzle game should have - that old "minute to learn, lifetime to master" quality, but the infernal nature of some of the later levels makes for a challenge that, I suspect, might be a bit too much for Joe Average, considering that the rewards for completion aren't that great. Puzzle masters will get more than their fair share of kicks here, however, and as a result I'd say it's Boston Bomb Club that makes the compilation worthwhile on the whole. Coupled with Crystals of Arborea, it makes a nice cerebral double bill - Colorado is just a low-quality supporting act that should be looked upon as a semi-bonus. Recommended to Tefal-heads.

TINKY RATING: 69%

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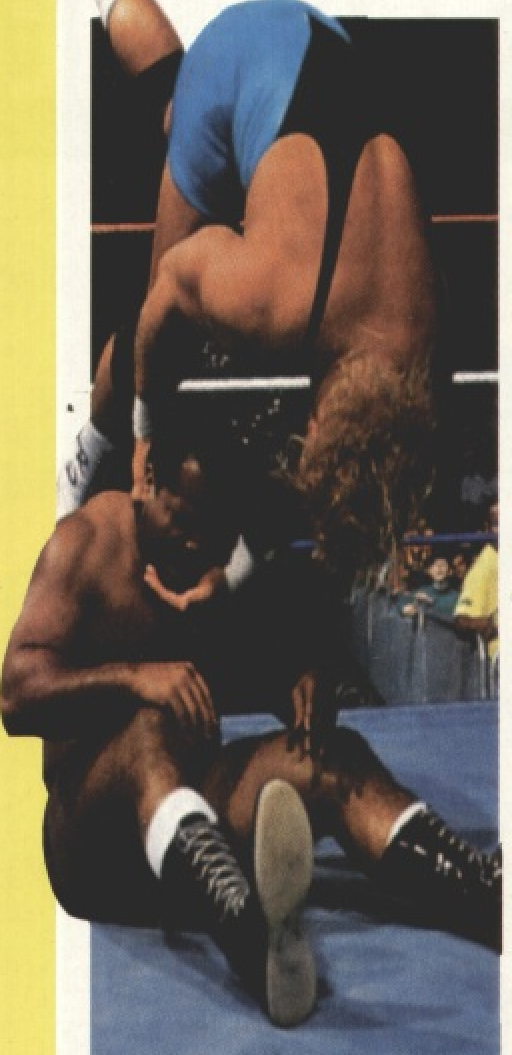
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0839 335576

UFFING OVER!





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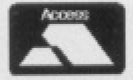
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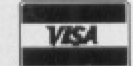
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Cute? Cute!? I'll give 'em 'cute'! If you harbour a pathological hatred of all things green-haired and suicidal then you'll simply love Lemmingoids.



CREAM OF THE CROP

Oh-ho, I so nearly wrote 'Crap' there. And that would've been unfair because there are some real gems on offer this month.

Best of the bunch is **Lemmingoids** (G. E. Robins; 1Mb required). Yup, it's another Asteroids clone. Now I know you've had a bellyful of 'em, but this one is far superior to the usual rubbish. As you may have guessed from the cunning title it features blastable versions of Psygnosis's rascally rodents instead of boulders, with accompanying pilfered sound FX from Lemmings, Lotus 2, Smash TV and First Samurai. To cap it all off there's even a sampled end-of-game wad cry by Loadsamoney! (Who he?)

And if you get tired of zapping the cutesy little so-and-sos you can load in a variety of other boulder stand-ins, like Jason Voorhees' ice-hockey masks, Amigas and cigarette packets (to help you kick the habit). Even better the game actually plays really well to boot. Send off for it today!

Committed fans of rock breaking might be interested in the rather excellent **Obliteration** (NBS, disk L509; 1Mb required), a novel Asteroids/Pang hybrid. You control a Turrican twin armed with a multi-directional laser who has to blast the meteors bouncing about the screen into smaller and smaller chunks until - you guessed it - they disappear. As you progress through the twenty levels various walls and platforms appear to make things that bit harder. Obliterator is slick to the max, and with a few extra levels and touch more variety it could easily make the grade as a full-price release.

On the same disk there's another game called Mad Bomber 2 (there was a Mad Bomber 1?), a rather sad little affair where you have to catch bombs falling from the top of the screen. It's as mindlessly addictive as trying to balance a spoon on your nose and about as rewarding. Still, you can't grumble for this price. Overall, good stuff and well worth your time.





(Left) If you get bored of lasering Lemmings then there are a variety of other items to take out your aggression on, even including the dear old Amiga.

(Right) Obliteration - A truly 'smashing' mix of Asteroids and Pang.

LET ME GET IT!

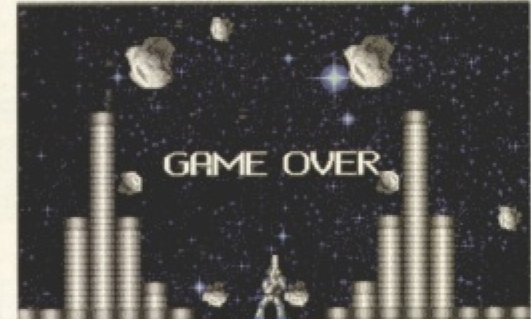
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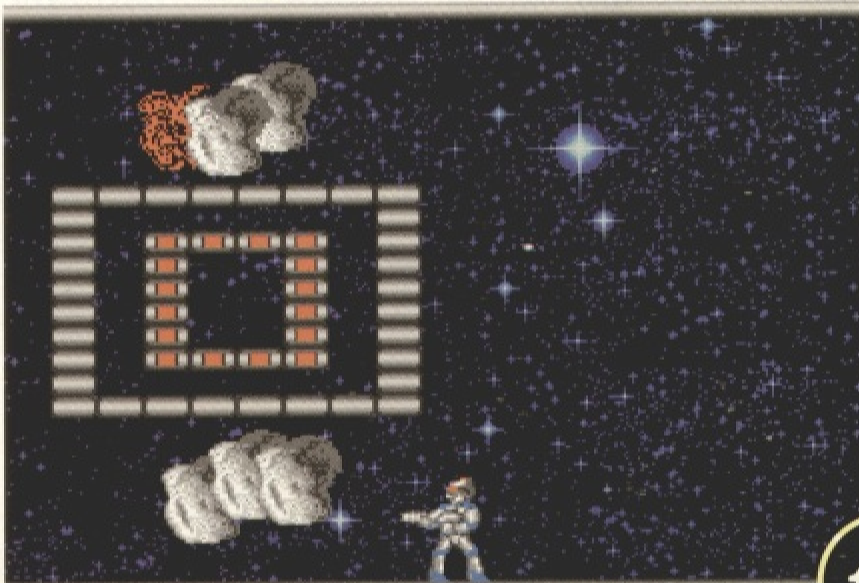
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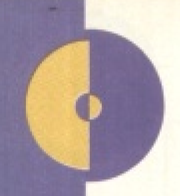
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THE CLONE WARS

There's never enough of that rare commodity 'originality' to go around, so it's no surprise to discover that the PD circuit is awash with DIYed copies of arcade or computer smashes. Unsurprisingly it's the simple, easy-to-write games that are most frequently ripped off: there are enough Tetris variants doing the rounds to keep Nintendo's legal department busy for *years*.

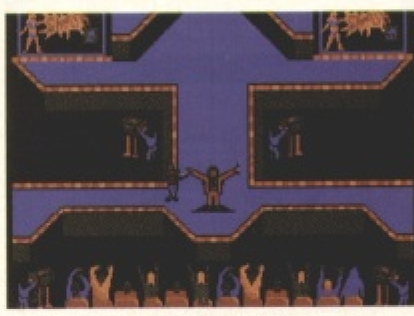
This month two PD... um... 'interpretations' of Williams' Smash TV have turned up, but frankly neither are likely to keep Ocean (who produced the recent Amiga conversion) awake at night, sweating under the sheets.

Smash Telly (17 Bit Software, disk 1650), which was obviously named in an amazing flourish of inspiration, is quite simply appalling: crap sprites stumble jerkily around a blandly drawn arena at the pace of doped snails, with only the obscene fascination of finding out just how bad it all gets on the later levels saving the disk from immediate conscription to the Nether Regions of Floppy Hell. Never before have the limitations of the Shoot-'Em-Up Construction Kit been so cruelly exposed.

The honestly-named **Smash TV: The Rip-Off** (NBS, disk G256; 1Mb required) is far more impressive. Graphically the game's a little rough around the edges but otherwise it's all there: the power ups, the landmines, the chainsaw-wielding slayers, the Mr Shrapnels, the mobile gun turrets, the sampled speech, the sheer weight of numbers, the insane speed - everything! And for my money, it's slightly more playable than Ocean's official conversion. The only fly in this otherwise appetising ointment is the game's severely short lifespan - there's only one easily-completed level. So enjoy it while it lasts, okay?







(Top and bottom) Smash T.V. - The Rip-Off is PD at its best. An excellent if short-lived dose of fast and furious fun...

(Above and above middle) ...Which is not something you can say about Smash Telly. Low-grade sprites wobbling unconvincingly across drab-grey backdrops may be some sad case's cup of tea but it's not mine or, I suspect, yours.





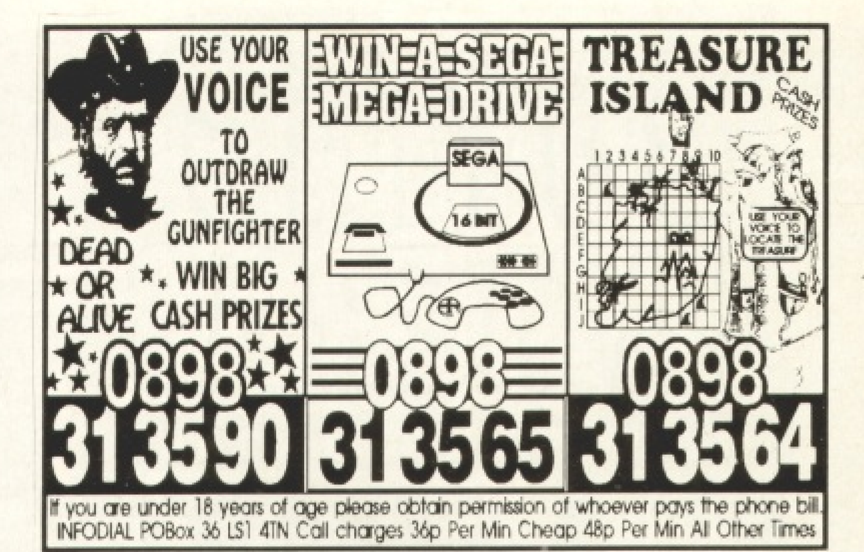


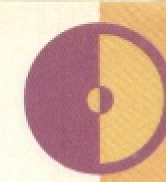
Atic Atac. Yeeuch! These graphics would shame a Spectrum!

BACK TO THE FUTURE?

There was a certain frisson of excitement that ran through me when a disk called **Atic Atac** (NBS, disk PG021) arrived. Remember this classic from the Spectrum era? It was just one in a long line of superbly playable hits created by the sorely-missed Ultimate Play The Game, whose skill at coding was surpassed only by its love of secrecy and enigmatic anonymity. The aim of Atic Atac was simple - scour a mysterious castle full of ghosts and ghouls in search of the Key of ACG - but the playability was out-of-this-world.

Unfortunately, anyone hoping to savour that ol' Ultimate magic once again will be severely disappointed by this. It's primitive in the extreme, and features none of the graphic charm of the original - the player's character (who could be either a warrior, a wizard or a thief in the original) is here reduced to a featureless blob and the monster sprites are crudely drawn and animated. Even worse, it plays terribly too. If you never saw the original please accept my word that it was far, far superior to this shambling effort.







OH DEAR!

It's sad what power does to some people. Just look at Jim the Editor. He's been used to bossing everyone around for so long now that he thinks he knows it all - the goon! Apart from the fact that it is painfully clear that he is (at best) only half as clever as he thinks, he no longer has any capacity for objective thought. And as for coming up with any new ideas - sheesh!

Even though we agree with Jim that The One is probably the smartest mag on the streets, we know that there are bound to be things in the magazine you don't like, or things missing that you need. We want to give you the best possible magazine for your money, but we can't do it alone.

This form comes in two parts. The first is pretty straightforward and just helps us get a better impression of what our readers are like. The second part is where you can tell us about your ideas for the magazine and show Jim that he doesn't know it all after all. There will be a thoroughly excellent prize for the best suggestions, and there's a very real possibility that we will kick Jim out of his seat of power for the day and let you have a go at running the mag. So get going!

PART ONE - The Questions

1. Are you male ☐ female ☐

2. How many other people will look at this copy of The One?

1 ☐ 2 ☐
3 ☐ 4 ☐
5 ☐ 5-10 ☐
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3. Which age group do you belong to?

8-10 ☐ 11-12 ☐
13-14 ☐ 15-16 ☐
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22-25 ☐ 26+ ☐

4.How much time per week do you spend on your Amiga?

Less than 2 hours ☐
2-5 hours ☐
5-19 hours ☐
Over 10 hours ☐

5.What do you spend the biggest part of your time on the Amiga doing?

Playing games ☐
Producing graphics ☐
Sound applications ☐
Business applications ☐
Education ☐

6.When you buy a game, which of the following influence your decision?

Advertising ☐
Friends recommendation ☐
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7.What peripherals do you own?

External drive ☐
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8.Do you intend to buy a peripheral in the next six months?

Yes ☐ No ☐

If so please specify.

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9. How much do you spend per month on your Amiga?

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£40 to £60 ☐
More than £60 ☐

10.How much of the above do you spend on games?

£..

11.Do you own any of the machines listed below?

PC ☐



QUESTIONS

11. Continued

Amiga ☐
Megadrive ☐
Master System ☐
Game Gear ☐
Game Boy ☐
Nintendo Entertainment System ☐
Super NES ☐
Atari ST ☐

12.What other magazines do you regularly buy?

Amiga Action ☐
Amiga Power ☐
Amiga Format ☐
Amiga Fun ☐
Amiga User International ☐
Amiga Shopper ☐
Your Amiga ☐
CU Amiga ☐
Zero ☐
C+VG ☐

13.What do you think of this month's cover disks?

Very good ☐
Okay ☐
Rubbish ☐

14.What would you like do see on the disks?

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15. Score the content of this month's issue from 1 to 10 (1= dire, 10= excellent)

Disk Pages (8-11) ☐
News (13-16) ☐
Letters(19) ☐
The Magnificent Seven (20-22) ☐
Work In Progress (29-35) ☐
The Ultimate Amiga (37-39) ☐
Reviews(41-95) ☐
Killzone Pullout ☐
Budget & Bundles (101-102) ☐
Competitions (99&106) ☐
Public Domain (109-110) ☐
10 Most Wanted (116-117) ☐
Previews(119-120) ☐
Games Listings (123-128) ☐

16.Do you think there is not enough/too much/completely correct amount of:

- Reviews

Not Enough ☐
Too Much ☐
Correct Amount ☐

- Tips

Not Enough ☐
Too Much ☐
Correct Amount ☐

- Competitions

Not Enough ☐
Too Much ☐
Correct Amount ☐

- Previews

Not Enough ☐
Too Much ☐
Correct Amount ☐

PART TWO - Your Ideas

I know this may strike you as really obvious but I think The One could be improved by doing the following...

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Name:..

Address:..
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Pull out the page and send it to:

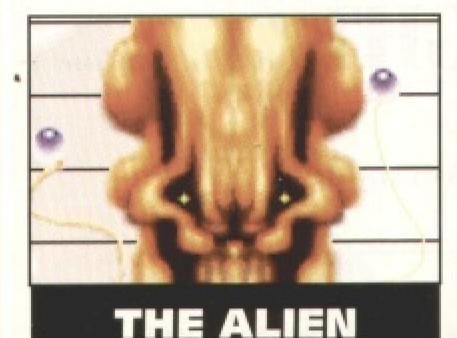
Questions, Questions...
The One
Emap Images Ltd
Priory Court
30-32 Farringdon Lane
London EC1R 3AU

WANTED!

It is the belief of the Federal Bureau of Intergalactic Investigation (FBII) that there are some things the Public need not and should not know. Deep below FBII headquarters on the fourth moon of Retticuli IV, stored in lead-lined vaults and protected from intruders by laser shielding and plasma force fields, are files on the Galaxy's most evil villains.

Until recently the information contained in the files was strictly classified Top Secret, describing as they do crimes so hideous and so numerous that were details to be published the FBII feared there would be Universe-wide panic. As an FBII chief once commented, "This lot are a sprite bunch of bar-stewards!"

Only now, thanks to some top-level negotiations by The One, can certain details from those hitherto Confidential files be revealed. You'll be shocked, maybe even sickened, by what you read, but we firmly believe that YOU have the right to know. Please, if you are of a sensitive nature DO NOT READ ON. You have been warned.



THE ALIEN

ALIAS: Lobster Head.

DISTINGUISHING FEATURES: Bears a marked resemblance to the title creature from the Earth SF film Alien, albeit much, much bigger. Know this perp by the bizarre mutated head sprouting from its belly.

WANTED FOR:
Various war crimes against humanity during the infamous Bydo Empire/Terran Alliance conflict.

MODUS OPERANDI:
Has two methods of attack. The most vicious is the violently thrashing tail, which has splashed many a young star pilot's body over the walls of the Bydo Empire's outer-defence tunnel. Less ferocious but equally deadly are the occasional swirling blasts of plasma from the stomach head.

LAST SEEN: R-Type.



ARREST PROCEDURE:
Don't be fooled by the Alien's fearsome appearance; many unexperienced pilots get so flustered by the lashing tail that they crash trying to avoid it. Fly to the top of the tunnel out of the tail's reach, hold down the laser trigger until at maximum power then pick a moment to swoop down and fire the bolt at the stomach head. Quickly pull back to avoid the massive explosion that ensues!



SINGE

ALIAS: Puff the Tragic Dragon.

DISTINGUISHING FEATURES: Traditional reptilian-style fire breather; fat, green and scaly. Not to be confused with Clifford, star of the TV mouthwash adverts.

WANTED FOR: The abduction of Princess Daphne, who was held hostage in SInge's castle against her will. Motives are unknown but believed to be a genetic urge, like salmon returning to their spawning grounds.

MODUS OPERANDI: Extremely slothful, Singe rarely lunges at or chases after his foes, preferring instead to let his inferno-like belches do all the dirty work. Witnesses report seeing Singe instantly incinerate someone wearing an asbestos suit.

LAST SEEN: Dragon's Lair.



ARREST PROCEDURE: SInge's sleeps in his ornate treasury festooned with precariously-teetering stacks of gold. Make your way to the dozy dragon, taking care not to knock any of the stacks over. Should Singe awake, use the aforementioned stacks as shield against the dragon's breath. When Singe rears, throw a sharp object (FBII Agent Dirk the Daring, who has dealt with Singe in the past, recommends a sword) into his exposed soft underbelly.



GRAND VIZIER JAFFAR

ALIAS: Sultana.

DISTINGUISHING FEATURES: Middle-Eastern male, mid-fifties, 6ft 5in tall, grey-black hair, pronounced hook nose. Last seen sporting a goatee beard and moustache. Not to be confused with Mr Jaffa McVitie, who created those little cakes with the smashing orangey bit in the middle and was awarded the Intergalactic Medal of Honour for Services to Confectionery last year.

WANTED FOR: Usurping the Sultan of Persia throne and attempting to force the Sultan's daughter to marry him against her will.

MODUS OPERANDI: Although ostensibly charming Jaffar is pathologically sly and underhand and a firm supporter of the 'dagger in the back' political strategy for gaining power. He's also highly proficient with the sabre.

LAST SEEN: Prince of Persia.

ARREST PROCEDURE: Unfortunately there's no easy way to defeat Jaffar. To avoid the hordes of traitorous dogs guarding him you must to sneak into the palace's central chamber via the dungeons. Once Jaffar is located the only way to defeat him is in a straight face-to-face sword fight, so be sure that your fencing skills are up to it.



ROBOT MONSTER

ALIAS: Tin Ribs

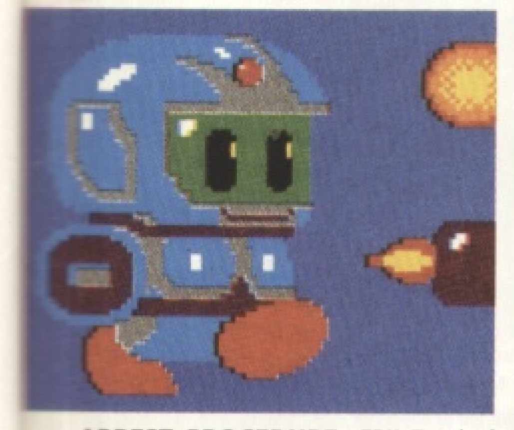
DISTINGUISHING FEATURES: With its big moist eyes and plump metal body the Robot Monster is deceptively cute. But don't, whatever you do, be fooled - this is probably the meanest meany in this report.

WANTED FOR: Aided and abetted the notorious Baron Von Blubba (FBII Ref. BVB#231-689-A11EE) in the genetic

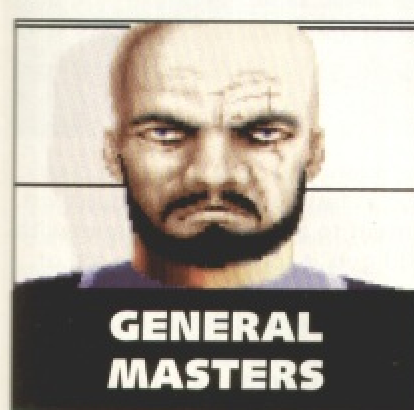
mutation of the indigenous lifeforms of the Rainbow Islands' and the systematic persecution of the aforementioned Islands' inhabitants.

MODUS OPERANDI: The Robot's body armour is fitted with tri-directional forward-firing photon torpedoes as standard. Unique to this Robot, however, is its ability to detach its arms and launch them at any assailants. Note also that the body armour is electrified and fatal to the touch.

LAST SEEN: Rainbow Islands.



ARREST PROCEDURE: FBII Tactical Weapons Division recommends the use of 5"9-gauge Rainbow Repeaters in dealing with this criminal. Never walk in front of the Robot. Stay behind it as it trundles back and forth, lobbing Rainbows into its exposed rear. Stay alert for sudden changes in the Robot's altitude and get ready to build or smash Rainbow bridges to avoid its approach.



GENERAL MASTERS

ALIAS: (Don't call me) Scarface.

DISTINGUISHING FEATURES: European male, roughly forty years of age, 6ft 2in tall, bald (scalp may be shaved), deep scar extending from left cheekbone over left eye to the forehead. Last seen sporting a beard and a moustache.

WANTED FOR: Opportunist and highly-Illegal military occupation of the Azores following a major global catastrophe on Earth. Also believed to have sanctioned the imprisonment and torture of innocent civilians in direct contravention of the Intergalactic Council's Treaty on Sentient Species' Rights.

MODUS OPERANDI: Commander-In-Chief of a vast military complex comprising air, sea and land units. Condones the use of highly-questionable and sadistic practices by his troops to subjugate and control the populace of the occupied islands.

LAST SEEN: Midwinter.

ARREST PROCEDURE: FBII Tactical Analysis Division report a possible major flaw in the General's defences. They calculate that a single soldier, flying a hang glider and armed with a sniper's rifle, should be able to penetrate the General's outer radar field undetected by flying along the mountain ridge near his HQ. From there it is should be possible to fly right in Master's lair and assassinate the fiend face-to-face.



GHOST PIRATE LeCHUCK

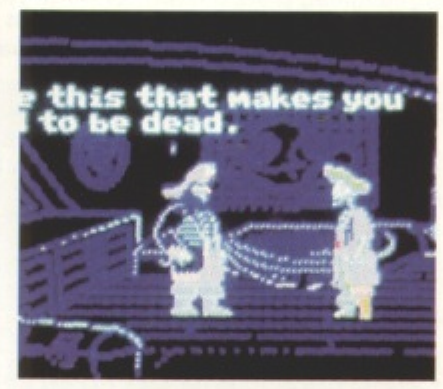
ALIAS: Beardy Weirdy.

DISTINGUISHING FEATURES: Bears all the hallmarks of a stereotypical pirate, albeit a highly decomposed one. Most easily recognisable feature is his 'living beard', a eerie writhing mass of face fungus.

WANTED FOR: Numerous acts of piracy in the vicinity of Melée Island and generally being rather smelly and unpleasant. His most dastardly deed of all was the kidnapping of Melée Island's Governor, the beautiful Elaine Marley.

MODUS OPERANDI: Leads an unearthly band of ghoulish brigands and ghostly cut-throats.

LAST SEEN: The Secret Of Monkey Island.



ARREST PROCEDURE: Magic is the only way to finally banish LeChuck from this earthly plane. You'll need to find some special voodoo root so that a voodoo priest can turn it into potent anti-ghost spray before tackling the ethereal do-badder. Failing this, it's rumoured that Grog, an honest sailor's favourite tipple, is highly effective against sea-faring ghosts...



MUTANT ANT

ALIAS: Anthony Insect.

DISTINGUISHING FEATURES: Identical to the familiar pest so hated by families out for a Sunday picnic, but swollen to the size of a two-storey house by the adverse effects of cosmic radiation.

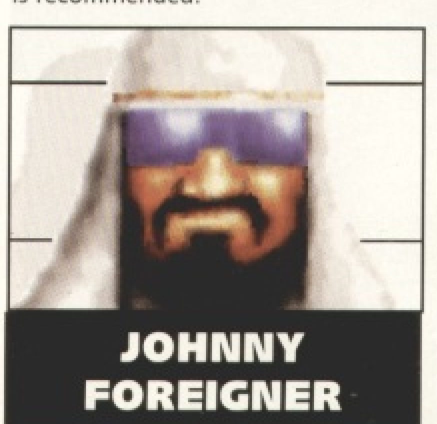
WANTED FOR: Terrorising the desert town of Lizard Breath and being responsible for the gruesome deaths of many its backwater inhabitants and their cattle.

MODUS OPERANDI: The creature's grotesquely oversized mandibles spell mutilation or even death for anyone unfortunate enough to get too close.

LAST SEEN: It Came From The Desert.



ARREST PROCEDURE: Far more ponderous than its busy-body natural cousins, the mutant ant has the strange habit of slowly 'circling' its prey before attacking. If armed, take this opportunity to try and shoot at its antennae - ants rely on these sensitive parts of their anatomy for tracking their prey, and these Big Daddy incarnations are no different. If you manage to shoot both antennae off, the ant should back away, giving you valuable time to escape. As for actually killing the beasts, nothing less than a grenade is recommended.



JOHNNY FOREIGNER

ALIAS: Kin Bustard.

DISTINGUISHING FEATURES: Middle-Eastern male, early thirties, 5ft 9in tall, black hair. Last seen sporting a thick bushy beard and moustache. Has a particular fondness for dark sunglasses.

WANTED FOR: Holding the pilot of Pan-US jet hostage and using him as a human shield during the 1990 Kalubya Airport Siege.

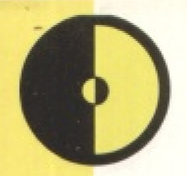
MODUS OPERANDI: Chief member of the notorious Arab Freedom Group, believed responsible for a string of sadistic murder of literally hundreds of innocent civilians over the last twelve years.

LAST SEEN: Operation Thunderbolt.



ARREST PROCEDURE: WARNING - This criminal is not to be approached unless you are specially trained in Anti-Terrorist Tactics. The aim of the exercise is to eliminate the terrorist without killing the pilot he's using as a shield. (The pilot is essential for the safe delivery of hostages out of Kalubya.) Try to aim your Uzi just in front of the villain's path as he moves rapidly from left to right and vice versa - he should end up literally walking into your fire. Never use rocket bombs as they will kill the pilot instantly.

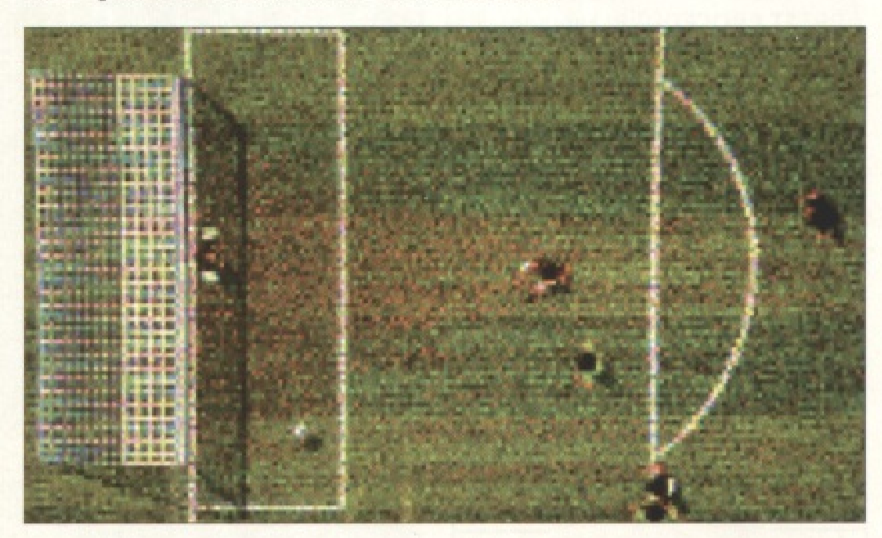
...And if you ever face one of these so-and-sos, remember the FBII motto: "Shoot first, don't even bother thinking up questions."



Previews

KRISALIS SPECIAL!

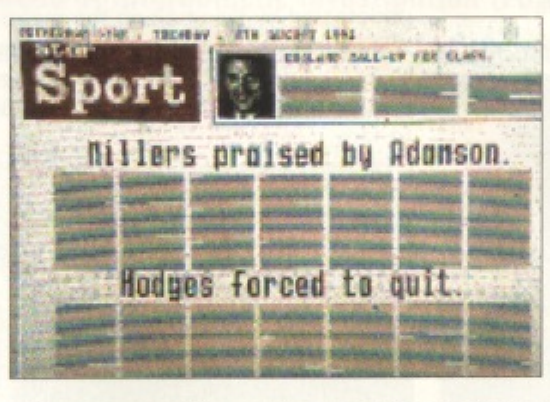
Yes indeed! Every month from now on in the Previews, we'll be throwing The One's particularly bright and piercing spotlight on a publisher to give you exclusive first looks at what they've got heading your way in the coming months. And what better place to start off than Rotherham-based Krisalis, the home of such favourites as the Manchester United games, Hill Street Blues and this month's John Barnes. They may not be the most long-established name in the business, but their '92 line-up is definitely of first-division status - as one look at this smart little quartet should confirm...



GRAHAM TAYLOR'S SOCCER CHALLENGE

Not content with having produced three licensed soccer games already, the Krisalis Krew are currently putting the finishing touches to their latest tie-in triumph. But while the Man Utd and Barnesy games were strictly action affairs, the game based around the England Boss is, logically enough, a purely tactical, management-based game.

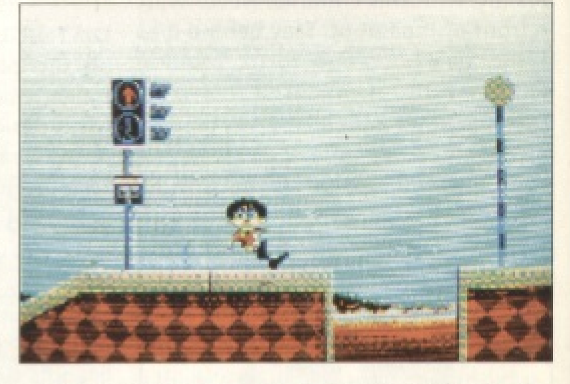
Despite there already being two similar games out there (in the form of US Gold's The Manager and Domark's Championship Manager), Krisalis are confident that this one, nearly two years in the making, will have no trouble wiping the floor with them. It is, they claim, THE ultimate serious soccer simulation, featuring no less than 3000 players, with names and characteristics based on the real stars and more complexity than you'd ever dare dream.



Detailed training, scouting reports, transfer markets, injuries, suspensions... more or less all the usual guff you'd expect, but presented with just that little extra depth. How does over 600K of pure soccer data, as provided by the F.A. themselves grab you?. There's a complete (non-interactive) section where you watch your team perform on the pitch and the ultimate aim is, from your lowly starting point as Manager of a fourth division club, to make it as Manager of England. Fancy your chances? It's out next month...

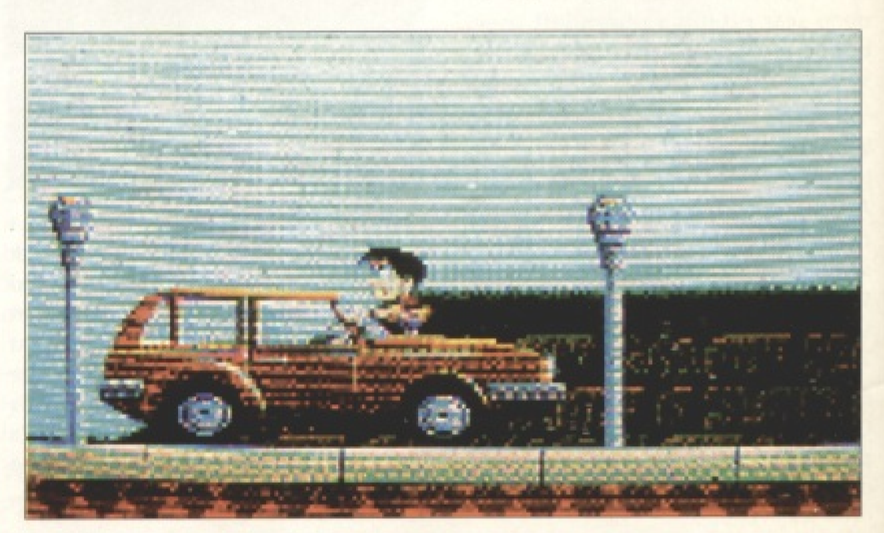
FOOTBALL KID

Can you believe it? These guys have got football on the brain! Even when they're producing a completely different kind of game they can't leave it alone. Football Kid is Krisalis' attempt to prove that you don't need a Megadrive to play games as fast and smooth as Sonic The Hedgehog. As a result, the game bears a striking resemblance to Sega's console classic; it's just as cute and, surprisingly, every bit as fast - but with a unique twist.



While other platform heroes are content to battle their enemies with laser bolts and bits of rock, Football Kid gets it sorted with the aid of... you guessed it. The story goes that the soccer-crazy 10-year old must battle his way through six lands - including England and Brazil - in order to reach the World Cup Finals in America. The innovative storyline twist allows for a few clever gameplay touches as well - the play can lob, chip and boot the ball in a number of different ways, to create smart monster-bashing effects.

Currently being put together by veteran programmer Pete Harrap, Football Kid is still in the early stages of development and due for release towards the end of the year. Worth keeping an eye on, this one...





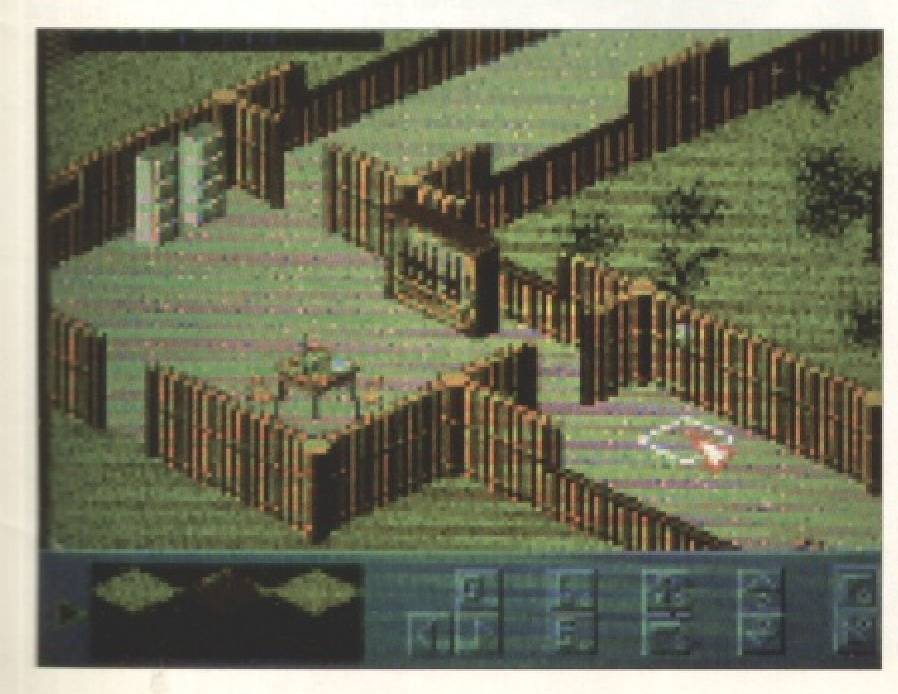


S.A.S.

There's still no official title for this one as yet, but the current working title makes it obvious that the game's based around the exploits of the legendary Special Air Service. When they're not eating rusty nails and their own faeces for breakfast, these elite commandoes are usually to be found rescuing hostages from some god-forsaken corner of the planet - and that's exactly what you get to do in this innovative RPG.

It's along the same lines as Krisalis earlier role-playing hit Laser Squad, but a lot better to look at and with a lot more to do. Your team of crack balaclava-wearers get to storm foreign embassies, jungle hideouts and even hijacked airliners - all presented in Shadowlands-style isometric 3D. The emphasis is a lot more on strategy than action - the player controls the team members indirectly by issuing them commands from a comprehensive icon bank - but there's still plenty of killing to be done, with a wide variety of weapons and tactics available.

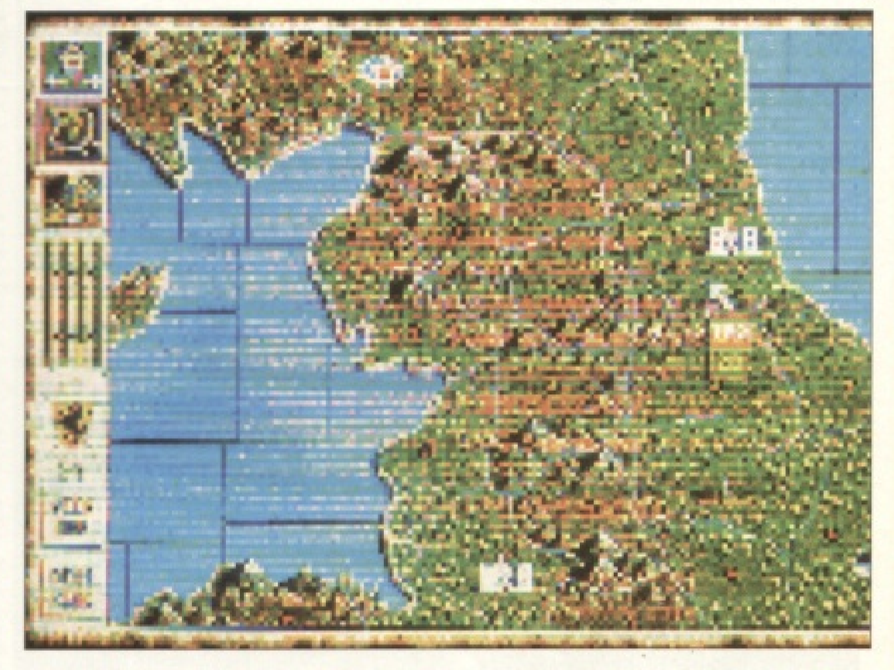
There's little chance of an official S.A.S. licence, and with the growing European market it's likely that the title and theme of the game will take on a more general 'Special Forces' sort of thing. The release is planned for Autumn.



VIKINGS: FIELDS OF CONFLICT

A newly-signed deal between Krisalis and American publisher DigiTek will soon be bringing a whole new vista of software to these shores from the good old U.S. of A. - the first of which is this epic strategy effort in the Defender of the Crown mould set in and around medieval Britain.

Players take on the roles of greedy land barons who must plan and slaughter their way to power, battling peasants, the elements and Viking marauders in order to take over the entire country. The strategy is a combination of battle tactics and more passive pursuits, like farming, production and taxation. You get to build boats and chop down trees, but there are no arcade sequences to speak of - it's a bit more like Realms than Defender in that sense. The finishing touches are being applied as we speak, and the finished article is due in the shops within the next few months.

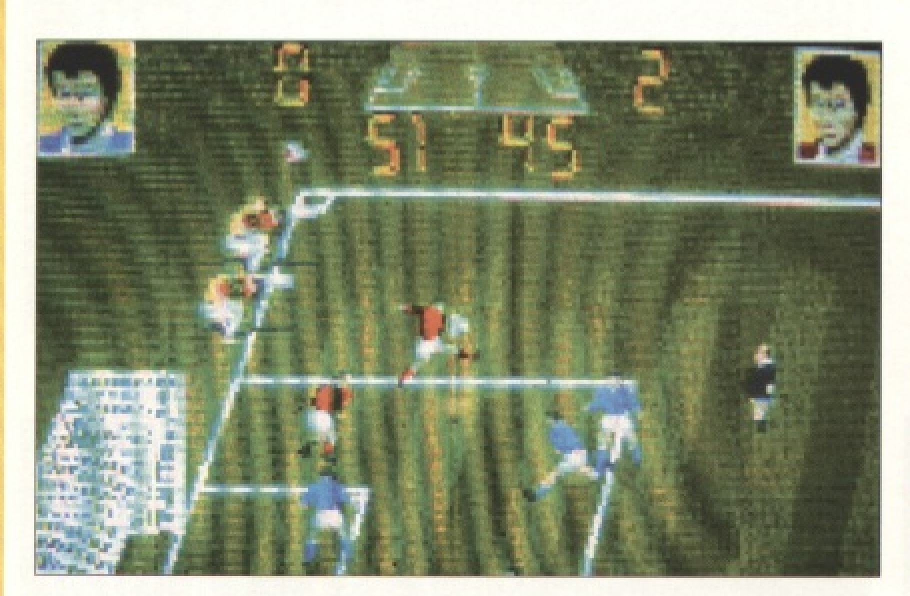






Previews

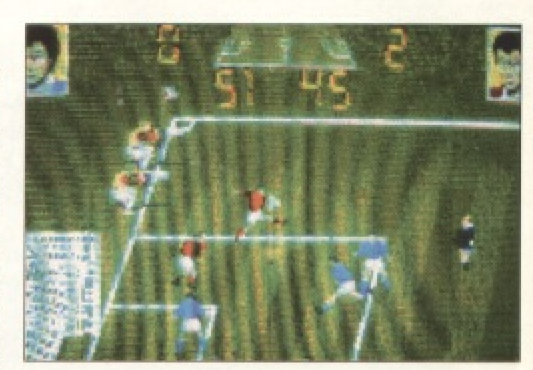
Crystal balls? A load of old cobblers. Tarot cards? Superstitious mumbo-jumbo. Horoscopes? Pah! No, the only way you can accurately predict what software will be heading your way over the next couple of months is via The One's live and exclusive Previews section. The first screenshots, the facts that matter... it's all here as every month we report a handful of the best of what the software industry will be offering YOU in the not-too-distant future. And with the traditional Autumn boom just around the corner, you need us now more than ever. Need we say more?



EURO FOOTBALL CHAMP (Domark)



Odds Bodkins Mrs Meaker, the software biz really is going football crazy this Spring, is it not? By the time this one hits the streets, there will be something like NINE soccer games on the market, all of them attempting to ride the wave of publicity generated by the forthcoming European Championships.



And though Domark's tupenny-worth undoubtedly has a continental theme, the Doms can't really be accused of trying to cash in on the tournament as the game's converted from a Taito coin-op and the licence was signed nigh-on a year ago. The game's about as arcadey as football games get, with no stuffy league or management pretensions. There's a basic knockout tournament, but apart from that it's down and dirty, no-holds-barred action all the way.

You don't need telling that the game is viewed side-on Manchester Utd style, although the general gameplay and control is far simpler than most, due to its coin-op origins. The game's also got a bit of a violent streak, with everything from normal fouls to karate-style leaping kicks and punches used to dispossess the opposition - you can even attack the goalside cameramen! Currently having the finishing touches being put to it by convertors Teque, Euro Football Champ is set for release next month.

ZOOL (Gremlin)

As the Sega ad in the latest Viz goes: "What's blue and *£$%&! all over everything?" Who else but Sonic the Hedgehog, platform star extraordinaire and the console phenomenon on the year. Krisalis is already attempting to cash in by emulating the supersonic style of gameplay with its Football Kid (back a page) and now here's Gremlin's effort.

The Sheffield-based company makes no bones about the fact that Zool - subtitled Ninja from the Nth Dimension - is inspired, at least in part, by Sega's spiky-haired hero. It's a high-speed multi-way scrolling platform epic played out over the 18 themed levels of Sweet World, Tool World and Music World.



Zool's promising to be a very odd game (Gremlin's calling it its most unusual yet, which is quite a claim after the surreal Harlequin), with the player cast in the role of a ninja ant (!) capable of such athletic manoeuvres as climbing up walls, hanging from ropes and - get this - spinning, in a manner not a million miles away from Sonic.



Like the excellent Harlequin, Zool is big with a capital B, although the action is much, much faster and more simplistic in a console sort of way - well, you get the general idea. It's due out sometime next month, and you will of course be treated to a full review next issue. Just don't ask us what the title's supposed to mean.

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GAMES INDEX

And now - the moment you've all been waiting for! Over the page you will find the Games Index. It's here you can find all the important information about games previously reviewed in the magazine. So even if you commit the worst sin imaginable by missing an issue, you can find out which games were reviewed in it and keep abreast of developments on the Amiga Games scene.

Now, we make no apologies for the fact that the Index looks like the most concentrated dose of information imaginable. It's not supposed to be read like the rest of the magazine. It's for you to get an instant feel of the quality of all aspects of any game you'd care to examine.

You'll notice that there's a big space where the Issue Tipped information is supposed to live. Alas, owing to things beyond our control (ie the fact that there are only 24 hours in a day) it isn't possible to bring you that info this month. But rest assured - next time it will all be in there and functioning 100%. And anyway, our tips pullout should keep you quite happy on that front in the meantime.

And there's even a competition at the end of the Index to see if you've been paying attention.



GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	SCORES % GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
A320 AIRBUS	THALLION	512K	JAN 92	--	78	55	N/A	92	87	This is not a game. This is a flight simulator. Those of you who find the idea of a truly accurate simulation of flying an A320 Airbus will find it enjoyable. Those of you who don't, most certainly will not.
4D SPORTS BOXING	MINDSCAPE	512K	JAN 92	--	77	82	88	85	84	Forget Final Blow; this is what you want. Apart from some less than perfect polygon fighters and the occasional loss of speed, 4D Sports is the best fight game on the market. No question.
4D SPORTS DRIVING	MINDSCAPE	512K	MARCH 92	--	92	78	78	81	78	Mindscape's rival to Hard Driving is a bit of a game for Tetal-heads, completely full of car acceleration data and all that. Slow graphics are almost made up for with smart action replay feature and ker-razy computerised drivers to race against.
ALIEN BREED	TEAM 17	1Mb	OCT 91	--	92	91	89	90	90	Demo-maker's Team 17 first serious attempt at games writing and publishing comes together amazingly well. Creepy tunnels gradually become overrun with alien hordes, and it's your job to sort it out. Perhaps not that long lasting.
AGONY	PSYGNOSIS	512K	FEB 92	--	92	90	79	74	84	Straight back to the bad old days when Psygnosis games looked smart but had very little depth. This time the player must guide the Psygnosis owl, no less, through a number of stages of shoot-out action etc, etc. Nice power-up system, but that's it.
ANOTHER WORLD	US GOLD	512K	JAN 92	--	92	91	93	90	93	Now widely regarded as one of the more interesting developments in new software directions of the last year. Polygon-genrated comic-book adventure with miles more interaction than Dragon's Lair and some extra-tasty visuals. A must.
BARBARIAN II	PSYGNOSIS	512K	NOV 91	--	78	83	81	70	80	Guide your barbarian (hence the name) through not very many levels of rather repetitive hack and slash action. Largely unremarkable, except for the graphics, which are rather attractive.
BATTLE CHESS II	ELECTRONIC ARTS	512K	AUG 91	--	89	87	74	86	85	The original Battle Chess added spice to computerised chess with it's excellent fantasy-style animations of all the pieces getting mangled and eaten when "taken" this is just the same, except it's Chinese Chess (hence the name).
BATTLE ISLE	UBI SOFT	512K	DEC 91	--	85	80	92	89	88	Smart chaps that Ubi Soft are, they realised that you don't need to be a sad Tetal head to get some fun out of strategy, so in this future-war sim, they've kept all the nonsense to a minimum and let you get on with the fighting. And with good results.
BIG BUSINESS	MAGIC BYTES	512K	OCT 91	--	84	83	84	78	81	A knockabout simulation of the world of high finance. Well, simulation is perhaps a bit misleading. The aim is simply to amass loads of money by being shrews in business. Since it's so easy to get into, it's rather difficult to put down!
BIG RUN	STORM	512K	MARCH 92	--	67	83	67	64	65	My word. If you thought Big Run was a less than excellent game in the arcades, you should see this! Slightly worse than Outrun Europa 3D sprites chugging through a terminally uninteresting desert (Paris to Dakar in fact). Not quite as bad as the SNES one.
BIRDS OF PREY	ELECTRONIC ARTS	512K	DEC 91	--	91	87	85	90	88	Four years in development, but it still can't out do Microprose for sheer atmosphere. Multi-plane laughs and details galore, all mission driven, with stacks of weapons and all the rest, but it's not quite the megagame everyone was waiting for.
THE BLUES BROTHERS	TITUS	512K	DEC 91	--	89	90	92	91	91	Loved by the critics on its release - and with good reason! Super- characters of Jake and Elwood Blues must explor huge levels in the quest for bits of equipment needed to perform a "gig" in the local town. May sound rubbish, but it's not!
BONANZA BROS	US GOLD	512K	FEB 92	--	80	85	79	72	80	Strange visual style indeed, Bonanza Bros is all about robbery. Two fellows, Mobo and Robo have to raid increasingly heavily guarded buildings for treasure and goodies. Lots of door-slamming & stair climbing. Rather good actually.
BOSTON BOMB CLUB	SILMARILS	512K	NOV 91	--	80	75	84	82	83	Guide bombs down little wooden pathways and avoid being blown up. Very much like Logical, except with some scantily-clad ladies doing the scoring. Terrific. Pleasantly engaging but hardly a worldbeater.
BRAIN BLASTERS	UBI SOFT	512K	JULY 91	--	77	78	79	80	77	Simple game which is more interesting than you would expect to start with but who's appeal quickly fades. Grids of blocks appear on the screen for an amount of time and then disappear. The aim is to replace the blocks in the right order
BLACK CRYPT	ELECTRONIC ARTS	512K	MARCH 92	--	93	88	91	92	92	Yup, it's yet another Dungeon Master clone, but to be fair, it's better than most. Regular RPG hit-point business but with some above average monsters to conquer and an excellent user interface. Friendly and fun.
CISCO HEAT	IMAGE WORKS	512K	DEC 91	--	60	63	68	65	64	Rubbishy and thoroughly half-baked attempt to provide Outrun and Chase HQ action on the Streets of San Fancisco. Awful graphics and hilarious "response" to driving commands. Steer (har har) well clear.
COVERT ACTION	MICROPROSE	512K	JAN 91	--	80	79	87	86	86	Spy your way around the globe with Microprose. While there is action a-plenty, you really have to work to get to it. Lots of wire-tapping and other rather brain-intensive clue-solving is necessary to get into any big action sequences.
CRUISE FOR A CORPSE	US GOLD	512K	AUG 92	--	93	91	90	92	92	Murder on the Orient Express on a boat.. Excellent adventure from the team behind Operation STealth and Another World. Superb graphics and ground-breaking techniques allowing the story to develop in many directions. Nice characterization too.

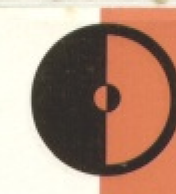


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DEVIOUS DESIGNS	IMAGE WORKS	512K	JAN 92	--	89	85	88	80	87	Devious? They're not kidding. The aim is to fill in bmissing blocks by moving two little guys around the edge of the screen and shooting at the baddies. Too complex to begin to explain, but cute and pretty addictive.
DOUBLE DRAGON 3	STORM	512K	JAN 92	--	83	90	83	78	84	For the third time, the brothers Lee must work their way to the right hand edge of the screen while kicking people in. Not much of an aim in life but there you go. Two-player team-up fun is obviously the main attraction here, which workds rather well.
DYNABLASTER	UBISOFT	512K	MARCH 92	--	75	60	83	90	87	As a one player game it's pretty good. As a two player game it's even better. But with up to four players (thanks to a protection dongle thing) it's unbelievable! The aim is to clear screens of cute baddies with bombs - but not to blow up yourself. Better than it sounds.
ELF	OCEAN	512K	JULY 91	--	90	88	93	91	90	It's rare that a non-licenced game from Ocean makes as much of an impact as this. Elf is a simply beautiful puzzle game with astonishing hidden depths. Guide Elf around eight hostile environments trying to rescue his girlfriend. Okay, one thing about it is rubbish.
ENCOUNTER	NOVAGEN	512K	JUNE 91	--	70	72	84	88	80	Paul Woakes' highlight - the original Mercenary was a fine game. But it did come out a long time ago. So maybe it's no surprise that Encounter looks a bit dated. 3D blaster with big scaling sprites and so on.
EPIC	OCEAN	512K	JAN 92	--	94	83	87	84	88	Masters of the polygon, Digital Image Design produce an original product (unless you're a Battlestar Galactica fan) with bags of style and more than a little high-scoring combat. Pretty sound game play, but the graphics steal the show.
ELVIRA 2	ACCOLADE	512K	APRIL 92	--	88	67	86	74	77	Anyone who has played the first Elvira game will be pretty much at home in this installment. It's a standard click-on-the-icons adventure with added spice added by the lovely Ms Elvira herself. Not much instant gratification, but long-lasting.
EYE OF THE BEHOLDER	US GOLD	512K	JUNE 91	--	92	89	93	85	92	Venture underneath the peaceful city of Waterdeep to discover what is causing the all-pervading feeling of lurking evil that has recently appeared. Excellent role playing adventure with top graphics
FACE OFF ICE HOCKEY	KRISALIS	512K	NOV 91	--	79	70	80	73	74	A less than successful attempt to capitalise on the appeal of Manchester United Europe.
FANTASTIC VOYAGE	CENTAUR SOFTWARE	512K	JAN 92	--	92	93	90	90	91	A truly surprising and worthwhile licence. As pilot of a micro-sub, you are shot into the bloodstream of sick people and sent on a mission to clean up their unwell bodies. A novel twist on the shoot-em-up idea with more than a little thought involved.
FINAL FIGHT	US GOLD	512K	OCT 91	--	81	82	80	79	80	They don't come much bigger than Final Fight. With its three-way play option and the rather coin-op-similar graphics, it's about as close to a coin op as you are going to get. The only problem we can see is that it slows down whenever the screen is busy.
FIRST SAMURAI	IMAGE WORKS	512K	DEC 91	--	87	89	90	88	89	A thoroughly recommended arcade adventure slash-'em-up. Superb graphics, muchos variety and some kooky magic business all wrapped in a dreamy sugary coating of exploration and discovery. A tasty morsel indeed.
FRENETIC	CORE DESIGN	512K	JULY 91	--	70	71	79	66	71	Core released this straight all-out blaster just before the rebirth of the shoot-'em-up and, to be honest, it didn't do the cause much good. The general impression is that we've seen it all before, done slightly better.
GHOST BATTLE	THALION	512K	JULY 91	--	86	89	78	77	77	A cross between a poor man's Ghosts and Goblins and a poor man's Shadow of the Beast. Rescue your lovely girlfriend from the clutches of something horrible in this German romp. Okay graphics, annoyingly surprising death lurks everywhere.
GRAND PRIX	MICROPROSE	512K	NOV 91	--	95	91	90	93	93	The best all-round racing game/sim ever. Goy and buy it.
THE GODFATHER	US GOLD	512K	FEB 92	--	88	76	79	82	80	US Gold deserve a fair amount of credit for producing a decent game from a very tricky licence, especially since they were allowed to use virtually no images or plot elements from any of the films. Scrolling shoot-outs. Super backdrops & realistic period theme.
HARLEQUIN	GREMLIN	512K	FEB 92	--	91	90	89	92	90	Famicom owners have Mario and Megadrive owners have Sonic. Amiga owners have Robocod, and now Harlequin. Huge sprawling levels, weird and wonderful foes to bash and plenty of hidden things and surprises. Super. As seen on ACE front cover. Hooray!
HARPOON	ELECTRONIC ARTS	512K	MARCH 92	--	40	42	83	85	84	Anyone who owns one of the Harpoon games will now exactly what to expect. In fact, this add-on disk is perhaps a little too similar to what has gone before for many tastes. Accurate as hell, but still looks like a dog's dinner.
HEART OF CHINA	DYNAMIX	1Mb	DEC 91	--	90	90	81	79	80	As is always y with Sierra games, and in particular those from the Dynamix team, H.o.C. looks brilliant, is funny and fun, looks stunning but is over before you know it. Maybe they want to leave you wanting more.
HERO QUEST	GREMLIN	512K	JULY 91	--	87	87	90	92	91	Gremlin's rather successful conversion from the popular boardgame. The deal with Hero Quest is that it's supposed to be role playing without the rubbish. AAnd it get pretty close. Not simply enough for an utter caveman to deal with, but friendly enough.

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HEIMDALL	CORE	1MB	DEC 91	--	92	88	89	87	92	If you thought that being a viking was a laugh - you'd be right! Really classy isometric adventuring and rollicking from the man who was doing the graphics for Littil Divil (remember that?)
HUDSON HAWK	OCEAN	512K	DEC 91	--	85	70	85	81	85	Even if you hated the movie more than any other movie in the world, you'll love the game. Lovely platform antics dished up with super style. Other than the blagging of pricey objects, it actually has very little to do with the film, but who cares? It's top!
INDY HEAT	STORM	512K	MARCH 92	--	87	89	88	79	86	Simulation of small battles in the space lanes. Choose the pilot of your interceptor ship to do battle with the Terran Overlord Government, send them into battle and repair the ship afterwards. Rough edges presentation and more strat than shoot.
INTERCEPTOR	SSI	512K	JULY 91	--	79	78	81	82	80	After the dreadful Big Run, anyone could be forgiven for thinking that Storm are not exactly the most reliable purveyors of good driving games. This Super-Sprint clone dashes those fears, as it's great. The best top-down racer since Off Road from Virgin.
JIMMY WHITE'S WHIRLWIND SNOOKER	VIRGIN	512K	AUG 91	--	93	89	93	92	95	Definitely the best sports sim around, and probably one of the best games on the Amiga ever. Super realistic simulation of snooker with a huge host of helpful and entertaining features like trick shots to make it fun too.
JOHN MADDEN AMERICAN FOOTBALL	ELECTRONIC ARTS	512K	FEB 92	--	81	81	92	89	91	Without a doubt, the finest simulation of what those Americans have the nerve to call "football" ever seen on the Amiga. Blistering action, detailed plays and some low-level strategy that really works. Excellent fun & easy to get into.
KID GLOVES 2	MILLENIUM	512K	MARCH 92	--	63	70	64	68	65	Following up the surprise success of Robocod with another side-on arcade adventure wasn't the best move Millenium could have made, especially since this particular example of the genre is rubbish. Looks but won't last long. Shame.
KING'S QUEST 5	SIERRA	512K	OCT 91	--	93	90	89	90	90	You've seen that bloke with the beard on the telly, and now you can welcome him into your own home in this adventure-cum-licence. Looks rather nice, but is probably a bit cerebral for viewers of the TV show.
KNIGHTMARE	MINDSCAPE	512K	FEB 92	--	84	70	85	93	80	It's always a nice tro see a new Sierra game. Largely because you never know quite what to expect. Here we have an adventure aimed at slightly younger players, with slightly easier problems., The presentation is also nicer than many.
KNIGHTS OF THE SKY	MICROPROSE	512K	DEC 91	--	89	81	86	88	87	Another completely competent flight sim from Microprose. This time the aircraft involved take the shape of the WW1 fighters which had those terrible exciting battles over the White Cliffs and all that. Accurate and atmospheric.
LEANDER	PSYGNOSIS	512K	NOV 91	--	92	93	94	93	93	Excellent platform romp. Super centurion style character with rather impressive sword-related abilities. More colours than you could shake a brush at. Excellent control method. Lots of atmospheric effects.
LEISURE SUIT LARRY 5	SIERRA	1Mb	MARCH 92	--	78	42	68	88	50	One of the better puzzle games. Little balls are sliding down from the top of the screen, and it's your job to guide them down the right paths by turning things like safe combination discs. Sounds deadly dull but is really rather exciting.
LOGICAL	RAINBOW	512K	JULY 92	--	82	80	91	79	88	He may be a funny fella on the PC with lots of hard-memory, but on the Amiga, he's more of a farce. Sierra's "adult" adventures of Lounge lizard Larry may be okay, but until they sort their disk-access, the joke's on them.
LOTUS 2	GREMLIN	512K	OCT 91	--	89	85	91	87	90	There's no doubt that the sequel to Lotus is an excellent game, but unfortunately the two-player mode (which always was more fun than one) just doesn't hold together with the new tracks instead of circuits system. Still one of the best arcade drives around, though.
MAGIC POCKETS	RENEGADE	512K	OCT 91	--	90	91	94	93	94	Depending on your view, Magic Pockets is either a super cute romp which makes all console games look rubbish, or a sad gimmick invented by the Bros with lots of ropey ideas that don't work in it. It's clear which way we feel.
THE MANAGER	US GOLD	512K	MARCH 92	--	65	62	75	72	75	You've seen one footy management game and you've seen them all, right? Well, yes. You have. Better presentation but no chance to actually control the player on the pitch. It needs a real fan of the genre to invest in just another version of a ten-year old game.
MANCHESTER UNITED EUROPE	KRISALIS	512K	JULY 91	--	85	86	88	86	89	A brave move to face off against The Great Kick Off 2, and Krisalis pull this off better than most. Not only does it look better than KO2, it actually plays more like real football. There's a fair bit of management too, but not enough to put off hardcore players.
MAUPITI ISLAND	US GOLD	512K	AUG 91	--	85	86	78	79	80	Jerome Lange is on his way to Tokyo to meet a frient Max. Unfortunately, a freak storm means Jerome's plane lands on the strange Maupiti Island where things are not what they seem, etc. Possibly some of the best music ever heard in adventure game.
MEGAPHOENIX	DINAMIC	512K	JULY 91	--	70	75	73	65	71	Phoenix, yes. Mega, well, almost. Improved graphics and slightly more interesting ship capabilities are about the only "Mega" features this reworking old the old arcade blaster has to offer. Okay for novelty value.
MEGATRAVELLER 1	EMPIRE	512K	JUNE 91	--	76	72	80	81	80	Pit your skills against a host of hostile environments using a laboratory to create a Big Fighting Robot for each situation. Wrong robot - wrong outcome! Plenty of enemies to learn and some good combat reward players willing to look beyond the shabby exterior.



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MERCS	US GOLD	512K	JUNE 91	--	82	78	83	81	81	Isn't it a shame that the people that make the boxes and in-between screens for mindless blasters like this have to copy pictures of Arnold Schwarzenegger and just change his hair? Do you really think they think we won't notice? Still, the game's okay.
MICROPROSE GOLF	MICROPROSE (DUH!)	512K	JAN 92	--	90	82	92	91	91	A golf game for everyone! The best thing about Micrprose golf is you can take or leave as much of the fiddling with feet position and club choice as you fancy, with the computer giving some sensible defaults in most situations. Some dodgy polygon visuals.
METAL MUTANT	SILMARILS	512K	JUNE 91	--	84	81	80	86	85	Roam around the galazy trading and shooting. Sounds like Elite? Right. But without the graphics or the speed. Far more thought required to enjoy yourself in this board-game conversion.
MIG 29 SUPERFULCRUM	DOMARK	512K	OCT 91	--	84	78	84	88	85	The problem with the first Mig game was that the missions were all a bit short lived. This took away from the super-friendly nature of the game. This edition goes some way to addressing that, with a more loose agenda.
MOONSTONE	MINDSCAPE	512K	JAN 92	--	81	82	83	80	82	Moonstone does a very good impression of a game which is little more than a slash-em-up with fancy graphics. But if you're willing to look a bit further, there's some magic and real adventuring lurking beneath it's ultra-violent exterior.
MYTH	SYSTEM 3	512K	APRIL 92	--	94	92	93	93	93	The game which was such a hit on 8 bit for the Pinner-based company finally comes to the Amiga. Excellent graphics and some smart gameplay puts this well above the run of the mill hack'n'slash arcade adventures.
PARASOL STARS	OCEAN	512K	APRIL 92	--	91	90	80	80	82	Bub and Bob may well be back, but they're not back with quite the same style that they had in Rainbow Islands. In a fantastically colourful platform romp, our heroes must brolly their way to success. Smart graphics but not quite as good as the topper Rainbow.
PINBALL DREAMS	21st CENTURY	512K	APRIL 92	--	90	91	90	80	89	Even though we find it rather hard to see the point of pinball simulators, we have to say that this is a more enjoyable experience than most. This is partly down to the two-screen tables and also their variety from rocket-launches to creepy graveyards. Ooer.
PITFIGHTER	DOMARK	512K	NOV 91	--	83	79	83	78	82	A rather better game than the coin-op which it is converted from. Punch and kick and beat your way through a host of steroid-popping weirdos in this celebration of underground prize fighting. Super.
POPULOUS 2	ELECTRONIC ARTS	512K	DEC 91	--	90	93	91	91	96	Fantastic sequal to the original and best God Sim. Lovely graphics and a host of new horrible plagues/volcanoes etc that you can inflict upon the helpless little people in your domain. A great laugh and a smart strategy game.
PP HAMMER	DEMONWARE	512K	JUNE 91	--	87	85	90	88	87	Very similar to Rik Dangerous in a lot of ways. PP Hammer must work his way through a number of screens using - yes! - his hammer to help with the numerous crazy puzzles along the way. Not bad, actually.
PREHISTORIK	TITUS	512K	JULY 91	--	70	74	72	73	72	Platform game involving Rik. Superficially attractive but utterly unrewarding. Little depth. Repetitive gameplay and a rather boring game environment. Will so many superior platform games around, Rik is lucky to get a look in.
RACE DRIVIN'	DOMARK	512K	APRIL 92	--	82	80	86	84	85	A surprisingly playable conversion of a most enjoyable coin-op. Although it doesn't really offer much that Hard Drivin' didn't, it's a thoroughly worthwhile purchase, 'cos at the very least, it's slightly faster.
REALMS	VIRGIN	512K	JAN 92	--	82	89	79	80	81	About a year too late unfortunately, Realms offers virtually nothing that hasn't been seen somewhere in all the God-sims that have gone before it. It doesn't really have much spark, either, but nevertheless is a playable and polished game.
RED BARON	DYNAMIX	512K	FEB 92	--	92	91	50	85	65	Accurately conjuring up the true feeling of World War One, Dynamix manage to make this dogfight simulator feel as if it is being played on equipment nearly eighty years old. Slow and unresponsive with loads of disks. Unrealistic programming for the Amiga.
RISE OF THE DRAGON	SIERRA	512K	OCT 90	--	91	92	91	92	92	Awful drug wars have overtaken the futuristic city of LA or somewhere. It's your job as a maverick PI to sort out the city's problems. Excellent graphics and a gripping Blade Runner/Marlowe plot. But far, far too easy.
ROBOCOD	MILLENIUM	512K	DEC 91	--	91	89	94	93	93	At the time of release, Cod's antics where about as close as anyone had come to making an Amiga game look like it was running on a console. Now it's been superceded by the likes of Harlequin, but nevertheless, it still stands out as a fine jumpy game.
ROBOCOP 3	OCEAN	512K	DEC 91	--	90	82	80	87	83	After a couple of extremely successful side-on platform games, it took some balls for Ocean to go for this polygon interpretation of the silvery cop. But it really paid off, and is probably one of the best movie conversions to date.
RUBICON	21ST CENTURY	512K	FEB 92	--	87	86	70	56	66	Looks like a dream, plays like a nightmare. Wide variety of shooty-killy levels which are find when there are only a couple of sprites on screen but begin to grind to a halt when faced with any more. Pity.
SHADOW DANCER	US GOLD	512K	JUNE 91	--	79	82	78	79	80	Guide yourself (a top ninja) and your dog (a top ninja dog, in fact) through level after level etc. Funnily enough, the 3D bonus stage is a lot nicer than lots of the bulk of the game, which looks a bit, well, flat. But it does pass the time.

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THE SECRET OF MONKEY ISLAND	LUCASFILM	512K	JULY 91	--	91	89	93	90	92	Simply superb adventure with funny characters to talk to, a real sense of suspense and peril, excellent puzzles and a super-friendly user interface. And it's full of fantastically bad pirate puns. What more do you want?
SHADOW SORCERER	US GOLD	512K	DEC 91	--	75	80	74	79	77	SSI's concession to the mainstream market sort of works and sort of doesn't. While the game is a lot more friendly to the novice than many of their others, you can tell that the firm's heart is really in producing hard core RPGs for hard core players.
SHADOWLANDS	DOMARK	512K	MARCH 92	--	93	88	93	90	93	Now this is what role playing games should be like. The first outing of the excellent Photoscape system is a true success as this above average role playing romp is elevated to truly praisworthy status with atmospheric visuals and some real style.
SILENT SERVICE II	MICROPROSE	512K	OCT 91	--	91	90	85	92	90	Run silent, run deep etc. Life as a sub commander may well hold a certain mystique, but after all, it's just a lot of hiding from the enemy underwater isn't it? Wrong, wrong, wrong. There's all that depth charge business for a start.
SPACE ACE II	READYSOFT	512K	JAN 92	--	92	92	55	56	55	Like Dragon's Lair and Space Ace before it, Space Ace 2 looks lovely but is overpriced, shortlived and not much fun. At times you might as well be watching an animation demo for all the control you have. Still, if you liked the others...
SPACE CRUSADE	GREMLIN	512K	APRIL 92	--	85	89	90	89	89	The sequel to the rather popular Hero Quest, this game offers the player an interesting mix of strategy and isometric-viewed blasting. Although the arcade action is slightly hampered by boring strategy rules, the spacey fight scenes make it worthwhile.
SPACE GUN	OCEAN	512K	APRIL 92	--	74	79	79	70	75	Hardly the most brain-testing game in the world. This Thunderbolt-style face-on blaster requires 0% intelligence but, for a short time, delivers a high percentage of thrills. Shoot shoot and shoot some more. Multi-scrolling and some okay 3D too.
SPECIAL FORCES	MICROPROSE	512K	FEB 92	--	80	79	88	82	88	Equip an elite squad of four combat heroes to deal with combat flashpoints around the globe. Who knows whether the next mission will be a hostage rescue of a bridge-destruction? Entry-level strategy from the masters.
STEEl EMPIRE	EMPIRE	512K	MARCH 92	--	69	70	75	81	75	Lots and lots of depth in a gae ideal for strategy buffs. It's likely, however, that some will be disappointed that after all the hoo-hah of creating an army of excellent fighting robots, it's not much fun to actually make them fight.
SUPER SPACE INVADERS	DOMARK	512K	NOV 91	--	80	75	70	72	73	If you are a real Space Invaders nut, then SUper Space Invaders may well be the game for you. Glossy graphics and some novel power-ups add some much needed flavour to the extremely old genre. But wouldn't you rather have an entirely new game?
SWAP	MICROIDS	512K	AUG 91	--	79	79	80	92	75	As its name suggests, the aim of the game is to swap things. In particular, little coloured tiles which fill the screens in different colours. By putting matching colours together, the screen is cleared. Let down by an easy leve-skip option. Otherwise okay.
THUNDERHAWK	CORE DESIGN	512K	OCT 91	--	86	89	92	91	91	Some helicopter games insist on bogging the player down in long take-off procedures. No such nonsense in the excellent Thunder Hawk! With atmospheric graphics and great speed. It's an excellent mission-based blaster.
THUNDERJAWS	DOMARK	512K	OCT 91	--	68	75	74	65	68	Pretty unsuccessful attempt at converting an already far from excellent coin op. Do battle with the hordes of evil Madame Q in a side-on beat/shoot 'em up. Fairly awful graphics, but not a million miles away from the original, so who is to blame?
TIP OFF	ANCO	512K	FEB 92	--	75	80	55	48	50	It's a shame that Tipoff is so rough around the edges, because everyone wants it to be a big success. Alas, basketball is a completely different game to football, and doesn't suit the Kick Off style of controll at all. Shame.
TITUS THE FOX	TITUS	512K	APRIL 92	--	86	89	84	88	87	A far cry from the wretched little animals that make that awful yowling sound when they're doing unmentionable things by dustbins, Titus the Fox ha s cuts and excellently presented fellow in a Harlequin-cum-Blues Brothers side-on romp. Roll on the sequel.
TOKI	OCEAN	512K	JULY 91	--	87	8	86	89	88	Ata bit of a dry patch on the quality front, Ocean's Toki put them right back on the map. Pixel-perfect arcade action with the grazy ape who can do everything! About the only criticism possible is that it's a bit tough in the early stages.
VROOM	LANKHOR	512K	APRIL 92	--	88	90	89	88	89	After the rigorous detail of Formula One GP this rather super romp is something of a relief. Lots of speed and excellent computer drivers. Polygon graphics and plenty of courses. Overhead maps and all the usual business. But boy, is it quick!
VIDEO KID	GREMLIN	512K	MARCH 92	--	85	80	80	86	82	Like Mike TV in Willy Wonka and the Chocolate Factory , Video Kid just thinks about TV all the time. The result is a crazy side-on scrolling shoot-out through Western, Fantasy, Horror and Ganster scenes. Some iffy controls but competent entertainment.
WARZONE	CORE DESIGN	512K	JULY 91	--	82	89	87	80	86	Team up with a friend and wage war against filthy commies. Top down vertically scrolling action, this is basically a rathe old style of game boosted up with Core's flair for smart graphics and intuitive control. Pretty good.
WILD WHEELS	OCEAN	512K	OCT 91	--	81	74	86	81	84	What do you get if you cross The Cars that ate Paris with a football match? Wild Wheels, that's what. Loosely based on the habit of people driving around on motorbikes and kicking footballs, this is sort of like that in cars. In 3D. Very weird.

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WILLY BEAMISH	SIERRA	1Mb	MARCH 92	--	94	93	83	80	84	Oh dear. Lovely graphics, bloody laughable disk access. If you've got a hard drive then Willy's teen angst adventure involving his pet frog Horny, har har. You may be interested to know that it comes on TWELVE disks. Swapping frolics ahoy!
WOLFCHILD	CORE DESIGN	512K	JAN 92	--	84	84	85	82	84	A lycanthrope space arcade adventure, eh? Can't have encountered many of those. Sort of like Strider meets Switchblade meets Altered Beast (Only good) Superb shape-changing graphics and interesting weapons. But ultimately, it's the same formula with a new hero.
WORLD CLASS RUGBY	AUDIOGENIC	512K	OCT 91	--	82	84	87	89	87	Rugby is a very strange sport to convert onto computer. It's all supposed to be bruises and short haircuts and communal showers. Here, however, we have to get involved in all the strategy of the game. Nice visuals and quick action. Plenty of options.
WRECKERS	AUDIOGENIC	512K	JULY 91	--	80	80	83	81	82	Assembled by some Very Famous programming types, and full of nice visuals and potential, this Space battler cum puzzler is let down a bit by over-ferocious aliens encountered at early stages of the game.
WWF WRESTLEMANIA	OCEAN	512K	JAN 92	--	80	66	70	70	68	It went to the top of the charts, so lots of you already know that Ocean's take on the WWF craze gave the impression of being rather good. But how many of you think that now? AThe game itself is okay, but there's no flamboyance to it. Rather the point of WWF, no?
ZONE WARRIOR	ELECTRONIC ARTS	512K	OCT 91	--	79	93	93	91	92	It may not look great, but this jumpy-shooter is really something special. The on-board carry-case map makes life a bit more interesting. Still, some very iffy graphics don't exactly help this game win friends.

GAMES INDEX COMPETITION

Glamorous and exciting software prizes are available for readers lucky enough to be among the first five out of the hat with the answers to the following Games Index questions. All you have to do is send your answers to: Yes, I use The Games Index Compo, The One, Priory Ct, 30-32 Farringdon Lane, London EC1R 3AU. Compo closes May 21st.

1) **Which games receive 72% sound ratings?**

2) **What is the highest Overall score in the Index this month?**

3) **What is our biggest gripe with Rise of the Dragon?**



NEXT MONTH

Int. Office. Daytime. Jim and David and Gary and Jim are coming to the end of the issue.

JIM: (Pleased with himself, but not surprised) And.... there. That's the next month page written, Other Jim. It'll send it onto your excellent state-of-the-art technology computer.

OTHER JIM: (In admiration) Thanks, Jim. And - oh! ten minutes early, I see! You know. You're easily the best Editor I've ever worked for.

DAVID: That's right. I don't know what we'd do without you. Thanks to your planning skills we've been able to go home on time every day this month.

JIM: (Shuffling a pack of cards one-handed and flicking peanuts into his mouth at arms length) Aw, shucks.

GARY: Yes, hooray for Jim. For without his depthy knowledge of the industry, we would be floundering. I certainly wouldn't be able to write the News pages without his invaluable ear-to-the-ground knowledge.

JIM: Anyway, guys. I've got some great plans for the next issue. Do you want to hear them?

ALL: (In awe) - Yes, oh Great God of All that is Good in Publishing. Please tell us. We are but mindless fools basking in the reflected glory of your genius.

JIM: Well, we can't have just anybody knowing what's going on. So gather round and I'll whisper.

(All huddle round and JIM reveals his mighty ideas)

GARY: By the Gods! That's the most revolutionary plan I've ever heard! Those ideas are by far the best any demi-god could have come up with. Let alone mere mortals like the rest of us.

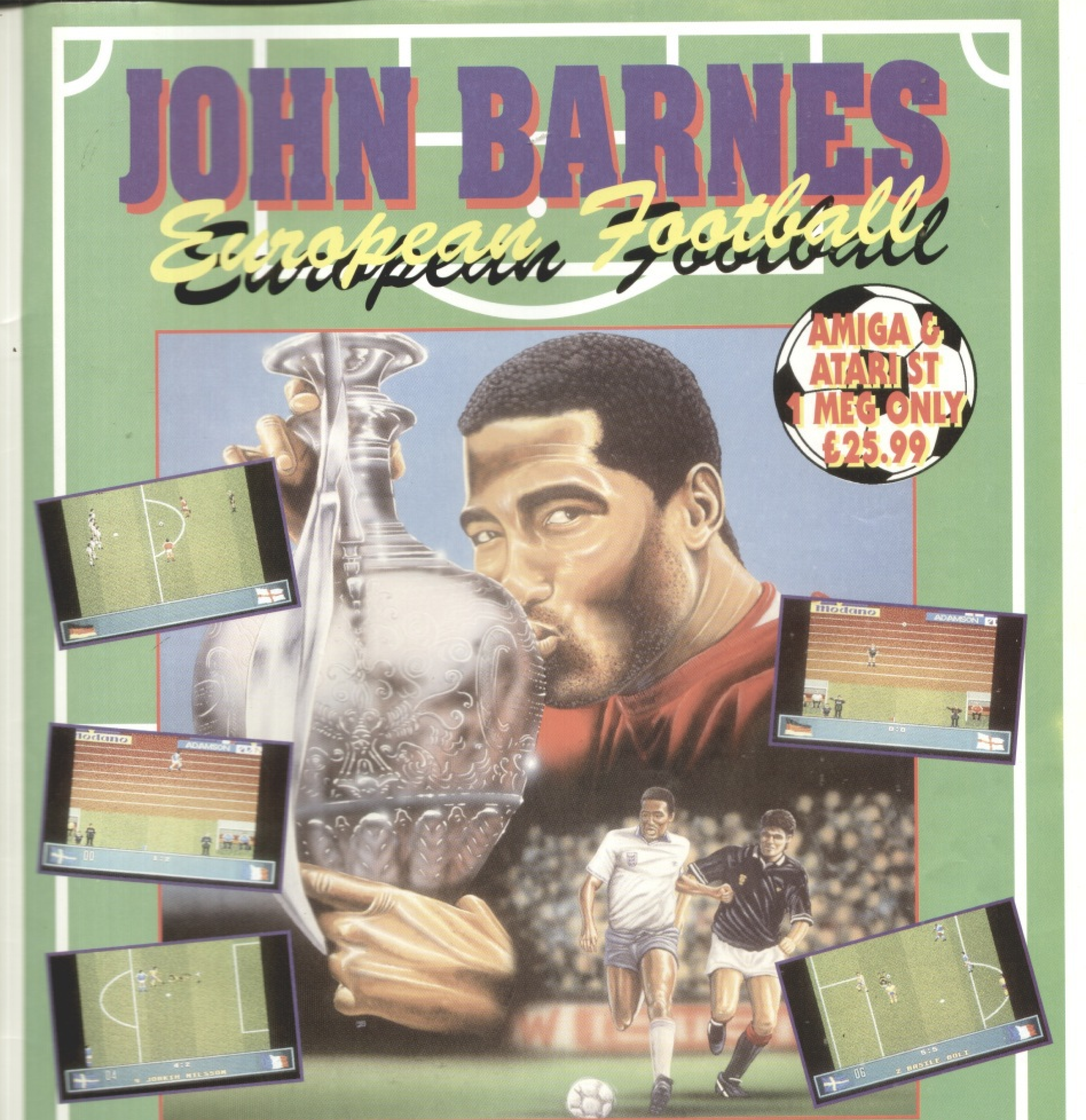
JIM: Well, you know.

ALL: Right - let's get on with it...

(Much activity)



June Issue - On the streets 21st May
It will be quite good, we think.


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